

SPECIAL #24 THE MAGAZINE OF CULT TELEVISION £3.99 / US \$4.99
with four quarterly special issues priced £3.99 / US \$7.99

THE MONTHLY MAGAZINE OF CULT TELEVISION
Issue 90

WINTER SPEC

RED DWARF
Behind the Scenes:
Season Seven

THE X-FILES
What's in store for the future?

BABYLON 5 & STAR TREK
Allen Belongs In...
From: Star Trek, Babylon 5, The X-Files, Star Trek: Voyager, Star Trek: Enterprise, Star Trek: Enterprise

Save up to 25%

A full subscription comprises of 12 monthly issues and four Specials each year. For those readers on a tight budget we have budget subscriptions which exclude Specials.

WHY YOU SHOULD SUBSCRIBE:

- * You'll never miss an issue
- * Each issue is delivered to your home for free!
- * Because we send the magazines from the printers you will receive your copy before most newsgagents
- * You save between 10% and 25% off the current cover prices — the longer the subscription the bigger the saving
- * You are safeguarded against any future price increases for the life of the subscription

UK

	1 Year	2 Years	3 Years	
Full Budget	£42	£78	£105	
USA	Full Budget	\$79	\$149	\$197
Europe Airmail & Rest of World Surface	Full Budget	\$53	\$99	\$134
Rest of World Airmail	Full Budget	£61	£117	£171
	Budget	£44	£85	£125

SPECIAL #25 THE MAGAZINE OF CULT TELEVISION £3.99 / US \$6.99 / CAN \$9.50
Please display with regular monthly issue

THE AVENGERS

AMERICAN GOTHIC

X-FILES & FRIENDS SPECIAL

The series which influenced, and those influenced by, The X-File

With DARK SKIES, PROFILER, THE OUTER LIMITS, KOLCHAK, PROBE, SHADOW CHASERS & SCOOPY-DOO!

And of course, The...

X-FILES

CULT TIMES is published monthly priced £2.20 / US \$4.50
Single issues are available at cover price plus 50p / US \$2

STARBUST is published monthly priced £2.75 / US \$4.99 with four quarterly special issues priced £3.99 / US \$7.99

SHIVERS is published monthly. Regular price £2.95 / US \$5.99
Bumper issues are published twice a year priced £3.50 / US \$6.99

MILLENNIUM

STARBUST is the premier magazine of Science Fiction entertainment. Since 1977, STARBUST has been the ultimate guide to the Sci-Fi genre, with coverage of every Sci-Fi venture, from Star Wars and Star Trek to Batman, Babylon 5, Judge Dredd and Doctor Who.

UK

	1 Year	2 Years	3 Years	
Full Budget	£44	£80	£110	
USA	Full Budget	£29	£54	£74
Europe Airmail & Rest of World Surface	Full Budget	\$75	\$145	\$199
Rest of World Airmail	Full Budget	\$49	\$95	\$135
	Budget	£50	£94	£129
	Budget	£34	£64	£89
	Budget	£67	£127	£186
	Budget	£46	£88	£128

SHIVERS provides a wide-ranging guide to the world of Horror with everything from the spine tingling The X-Files to big budget movies such as Interview with the Vampire and classics like Dracula and The House that Dripped Blood

UK

	1 Year	2 Years	3 Years	
Full Budget	£32	£60	£82	
USA	Full Budget	\$66	\$120	\$166
Europe Airmail & Rest of World Surface	Full Budget	£36	£67	£93
Rest of World Airmail	Full Budget	£47	£89	£129

TV ZONE

CULT TIMES

STARBUST

SHIVERS

I enclose a cheque / PO payable to Visual Imagination Limited. Or charge my Visa / Mastercard this amount.

TOTAL

Card Expiry date

Signature for card payments

Postcode/ Zipcode

Sent completed form (or letter) to: Subscriptions, Visual Imagination Limited, PO Box 271, London, SW14 6LJ, UK
For USA and Canada: Subscriptions, Visual Imagination Limited, PO Box 156, Manorville, NY 11949, USA

Visual Imagination PUBLICATION

X-FILES

SPECIAL #25

THE MAGAZINE OF CULT TELEVISION

£3.99 US \$6.99
CAN \$9.50

Please display with regular monthly issue



X-FILES & FRIENDS SPECIAL

**The series which influenced,
and those influenced by, THE X-Files**



**With DARK SKIES, PROFILER,
THE OUTER LIMITS, KOLCHAK,
PROBE, SHADOW CHASERS &
SCOOBY-DOO!**

And of course, The...

X-FILES



contents

TV ZONE SPECIAL #25
(ISSN: 0960-8230)

© Visual Imagination Limited 1997

EDITOR
Jan Vincent-Rudzki

HEAD OF GRAPHICS
Nic Dent

GRAPHICS
Andy Hopkinson, Tim Leng,
Graham Miller

PRODUCTION MANAGER
Gordon Blows

US OFFICE
Judy Sloane

PRODUCTION ASSISTANTS
Deanne Holding, Cleaver Patterson,
Ed Salt

ADDITIONAL PHOTO RESEARCH
Mark Dickson

CONTRIBUTORS
Jon Abbott, Jim Brooks, Steven
Eramo, Timothy Etheridge, Nick Joy,
Andrew Pixley and Edwin Yao

PUBLISHER
Visual Imagination Limited

GROUP EDITOR
Stephen Payne

FINANCE MANAGER
Paul Warbrick

IT MANAGER
Jerry Cheang

ADVERTISING
James Ditchfield, Nicholas Morse.
Advertising rates on application to the
Editorial address or telephone 0181
875 1520 and ask for 'TV Zone
adverts'.

UK ADDRESS: TV Zone, Visual
Imagination Limited, 9 Blades Court,
Osceola Road, LONDON, SW15 2NU
Tel: 0181 875 1520
Fax: 0181 875 1588
E-mail: star@clx.compallink.co.uk
(Please mention TV Zone)

US ADDRESS: Visual Imagination,
PO Box 156, Manorville, NY 11949, USA
Tel: 818 980 1727
Fax: 818 980 1727
E-mail: vismagas@earthlink.net
(Please mention TV Zone)

All letters, articles and photographs
for possible publication are welcome.
We will return items if an SAE is
included but no responsibility can be
undertaken for loss or damage.

For subscription information
see page 84.

UK DISTRIBUTION
Comag, Tavistock Road, West Drayton,
Middlesex UB7 7QE.
Tel: 01895 444055.

PRINTED BY
SouthernPrint.



EDITORIAL

It seems that every day **The X-Files** becomes more and more popular, with more and more products related to it, be it directly or by having an X showing somewhere.

The UK's introduction to the series may well have been back in March 1994, in no less than a *TV Zone Special*, #12, and now **The X-Files** is an important part of today's culture, becoming an adjective to describe most strange events. Yet the series did not spontaneously appear. It grew out of the production team's fertile imagination, and a strong television legacy.

So in this Special we take a look at **The X-Files**, at the series which came before it, and at the series which have come since, some of which no doubt owe their existence to the fact that **The X-Files** was there in the first place. There may be some surprises, some series you'd forgotten all about, and, of course, ones you would expect to see.

One thing this certainly shows, not only is the truth out there, but there's a lot of cult television...

Jan Vincent-Rudzki



4 The X-Files

We take a look at *The X-Files* itself, delving into possible origins and inspirations

12 The Avengers

Are there many other series which have quite so many similarities with *The X-Files*?

16 Profiler

Time to move post-*X-Files*, and an introduction to this series which is ever growing in popularity

20 The Outer Limits

Executive Producer Richard Lewis takes us to the new version of a classic series

26 Shadow Chasers

A short-lived series, and forgotten by most, but it had some of that 'X-factor'

30 Probe

Another short series which failed to utilize its 'X-factor', but with connections to Isaac Asimov...

40 The Avengers

Our first Fantasy Flashback travels back to an episode where a version of 'Jack the Ripper' stalks the streets



48 Baywatch Nights

Even *Baywatch* has its own 'X' version! Co-star Eddie Cibrian takes us to some very strange situations...

54 Kolchak

We present an episode guide to what is surely an ancestor of *The X-Files*

62 Scooby-Doo

A look at a series where the unusual was the norm, and the truth was always out there...

66 The Avengers

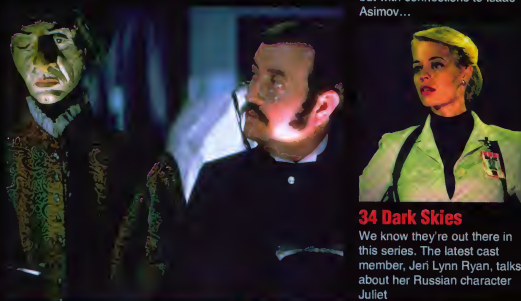
Another Fantasy Flashback, taking us to an alien plant in *The Man-Eater of Surrey Green*

74 American Gothic

Our second episode guide moves to the near present

80 Profiler

You know the series, and now Robert Davi talks about his character Bailey Malone



34 Dark Skies

We know they're out there in this series. The latest cast member, Jeri Lynn Ryan, talks about her Russian character Juliet

SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED, SOMETHING TRUE

AT THE END of the title credit an apocryphal message is displayed, stating that 'The following is inspired by documented events'. A more honest approach would have been to inform the viewers that 'The following is inspired by nearly 40 years of classic television Fantasy programmes'. **The X-Files** is not, however, being accused of blatant plagiarism, indeed imitation is seen as the greatest form of flattery. It has borrowed from the best, deriving its plots and ideas from diverse sources such as acclaimed black and white anthologies and bottom-of-the-barrel syndicated serials. The inspiration might not always be original, but the execution is, making **The X-Files** the ratings and critical success that it is today. Much has been written of the ongoing exploits of Mulder and Scully, but less has been documented of their tv predecessors and successors. Over the next few pages we'll break-up the show into its composite parts and regular themes, investigating its proud heritage, whilst also casting aspersions on its illegitimate offspring.

The X Styles

The X-Files is frequently commended for its black humour (or Mulder-isms), but darker still is its style, look, and general ambience. The low wattage bulbs present on the Vancouver sound-stages are testimony to the stylish gloomy cinematography, which is mirrored in the frequently rainy and/or nocturnal Canadian exteriors

which stand-in for any number of US cities. The influence here is clearly Michael Mann procedural dramas (*Miami Vice*, *Crime Story*) with poorly-lit sets giving an edge of realism to the already minimal dialogue. Another Vancouver series which has previously taken advantage of the grim locale was Paramount's *Friday the 13th: The Series*, which again employed rooms with suitably dark corners in which a monster from the haunted antique shop could hide. As with Mulder and Scully, when Ryan and Micki enter a building it is torches that light the way, not the flicking of a light-switch. Cronenberg will probably be blamed for putting his home-turf on the map, but this influence is a key ingredient in the general style of the show.

Profiling the FBI's Finest

Rather than an ensemble cast, **The X-Files** only has two regular leads, which means that Mulder and Scully need to share a large number of qualities. Mulder, the believer, joins a long list of loners standing up against the world, which includes David Banner (*The Incredible Hulk*) and David Vincent (*The Invaders*). Scully, the sceptic, manages to combine the same occupation and looks of Clarice Starling (*The Silence of the Lambs*) whilst maintaining an aloof medical logic in her autopsies which is not a million miles away from Quincy, MD. Occasional support is provided by FBI Chief Walter Skinner, who manages to serve both his superiors and his unethical subor-

dinates. Skinner is cut from the same cloth as Tony Vincenzo, Carl Kolchack's editor in *The Night Stalker* tv movies and series. He constantly puts his neck out for his top reporter, but pulls back from actually printing the stories when Kolchack steps over the line. The interchangeable role of Deep Throat / Mr X is a stock character that stems back to John Le Carré's Control character in *Tinker, Tailor, Soldier, Spy*, whereas *The Lone Gunmen* surely rank as the traditional "good-natured boffins who know too much, and are the next in line to die." Langly has clearly watched too much *Wayne's World*.

Partners in Crime

Much has been made of the sexual chemistry between Duchovny and Anderson, and the shock photos on the cover of last year's *Rolling Stone* magazine recalled the 'will they, won't they' questions that forever dogged Bruce Willis and Cybill Shepperd in *Moonlighting*. Krypton couple, *Lois and Clark* seem to have lost their ratings once they became married, illustrating the public's determination to prove that a male and female lead cannot work together without falling in love. This American sensibility has thankfully been ignored so far, the platonic relationship of top British psychic investigators *Sapphire and Steel* paving the way for them in the early 1980's. *The Avengers* is yet another example of a non-sexual mixed-sex partnership; in fact, the snappy dialogue between Steed and Mrs Peel could easily be

gillian anderson as dana scully



TVZONE

THE X-FILES

TVZONE

THE TWILIGHT ZONE

(1959 - 1963)

138 x 25 mins,

18 x 50 mins

Brain-child of top television writer Rod Serling, *The Twilight Zone* was a black and white anthology show which plunged the viewer into an alternate reality of Time travel, aliens and robots.

Far ahead of its time, the series has been much imitated, in particular the trademark 'twist in the tale' and introductions/conclusions by narrator Serling. It attracted renowned Sci-Fi magazine and novel writers, who were invited to submit either original screenplays or treatments of their acclaimed short stories. Such '50s luminaries as Charles Beaumont, Richard Matheson, William F. Nolan and Ray Bradbury all contributed clever literate scripts, but none could match the prolific output of Serling, who wrote 74 (nearly 50%) of them.

His plots were heavily steeped in morality which often resulted in sanctimonious preaching or heavy-handed messages, but at a time when fledgling TV networks were more comfortable with *Colt 45s* than ray guns, it signified the beginning of popular mainstream Sci-Fi viewing.

Arguably the best stories were transmitted in its first three seasons – *Walking Distance*, *Time Enough at Last*, *The Eye of the Beholder*, *Night of the Meek* and *The Invaders* are rightly regarded as classics.

Things started going wrong at the start of Season 4 when *The Twilight Zone* dropped its 'The' to become *Twilight Zone* and shows were expanded to 50 minutes, far too long for the slight stories that were more at home in the economical 25-minute slot.

Season 5 witnessed the return of the ½ hour segments, and showcased the classic William Shatner drama *Nightmare at 20,000 Feet*, but at the end of 1964 CBS did not include the show in its renewal schedule. This marked the end of an era, but in true *Twilight Zone* style the series refused to die and the spirit continued in Serling's *Night Gallery* (1969 - 1971), *The Twilight Zone: The Movie* (1982) and a revival series simply called *The Twilight Zone* (1985 - 1989) which featured re-makes of classic tales, in addition to new stories by the likes of Harlan Ellison, Robert R. McCammon, Whitley Streiber and J. M. Straczynski.

Serling asked that we "...unlock the door with the key of imagination. Beyond it is another dimension of sound, a dimension of sight, a dimension of mind."

Since 1959 that door has permanently remained ajar.

transposed into a Darin Morgan script. Renegade Time Lord 'Doctor Who' and his female assistants must also have crept into Chris Carter's 'no hankie-pankie' subconscious, the celibate (?) Doctor being the one with wild explanations whilst his Earth girl assistant is the sceptic who needs to see to believe, and frequently end up being abducted for her troubles.

Keeping It In The Family

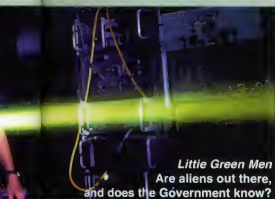
Even more interesting than the lack of romance encounters between Mulder and Scully are their relationships with their respective families. In true soap opera style, new members of the Mulder and Scully clans are introduced where the plot sees fit, and then dispatched with similar haste. Not since the halcyon days of '80s *Dallas*, *Dynasty* and *The Colbys* have hitherto unknown members of the lead's families suffered such indignities. At the last count, Mulder's sister had been abducted, his father murdered by Krycek and his Mother recovering from a stroke. Scully has lost her father, and look-alike sister, but her mother seems relatively healthy. If the connection between *The X-Files* and *The Colbys* seems obscure, remember which programme first showed its female star being abducted by aliens.

Illegal Aliens

Alien abduction is the back-bone of the series; Scully has suffered the effects firsthand, and Mulder is searching for his kidnapped sister. The very first X-File in the pilot episode concerned abduction, a theme that has run through the four series, most notably in the acclaimed two part stories *Duane Barry/Ascension*, *Piper Maru/Apocrypha*, *Nisei/731* and *Tunguska/Terma*. The Air Force had its very own X-Files-style investigators, Project Blue Book, back in 1978 with uncharismatic William Jordan and Caskey Swain investigating flying saucers in *Project UFO*. Stories were frequently unsolved or explained by *Scooby Doo* style hokum and involved truck drivers being frightened or sheep being worried by low-flying craft.

Bernard Quatermass, titular hero of the BBC's *Quatermass* serials had to contend with alien-infested astronauts in 1950's London, and interestingly, the Hammer film version called itself *The Quatermass Experiment*, long before merchandisers realized that you only need to put a capital 'X' on the cover of a product to ensure healthy



Alien take-over in *Space**Little Green Men*
Are aliens out there,
and does the Government know?Cooling off in *Ice!*

sales. The Roswell incident of *Nisei* 731 subsequently featured in *Little Green Men*, a *Star Trek: Deep Space Nine* Ferengi episode sharing the same name as the first episode of *The X-Files*' second season.

It has featured more prominently in *X-Files* wannabe *Dark Skies*, which seems to have taken the entire alien story, xeroxed it, and created a new series on this basis alone. Young leads Megan Ward and Eric Close suffer pursuit from both Majestic, an organization not dissimilar to the one controlled by the Cigarette Smoking Man, and the Hive, alien parasites that infect humans. If the idea of a parasitic host sounds familiar then you may be remembering *The X-Files* episode *The Host*, but in fairness to *Dark Skies*, a more obvious source of human body snatching is Quinn Martin's *The Invaders*. Paranoid loner David Vincent knows that the aliens have assumed key governmental positions and tries to expose them whilst keeping one step ahead of their pursuit. *The Invaders* was cancelled before Vincent concluded his quest; hopefully, Mulder is not left in a similar state of limbo when Fox closes the drawers of *The X-Files*.

Conspiracy Theories

Hand in hand with the alien stories are tales of government conspiracies and paranoia, themes most vividly displayed in *The Prisoner*. Patrick McGooan's ex-secret agent is manipulated by his superiors in an attempt to get him to confess why he resigned. He is led to believe that he has escaped his prison, The Village, only to find that he has been let-down by a trusted colleague or peer. *The X-Files* adage 'Trust No One' fits aptly into the world of Number 6, who may, or may not be, John Drake, *Danger Man*. No doubt riding on the increased interest in paranoia tv, *No-where Man*'s Thomas Vale found himself alone in the world, forgotten by his family, but pursued by a government organization with an appropriate acronym. Richard Kimble (*The Fugitive*) and David Banner (*The Incredible Hulk*) have been on the run long before Mulder graduated from the FBI Academy at Quantico, but it is the success of *The X-Files* that has made the revival of this theme so attractive to television networks.

American audiences were treated to a weekly dose of FBI procedural drama in Quinn Martin's *The FBI*, with the eponymous G-Men, Efram Zimbalist Jr and Philip Abbott, square-jawed and conven-

THE OUTER LIMITS

(1963-1964) 49 x 50 mins

Whereas *The Twilight Zone* floundered with a longer running time, *The Outer Limits* flourished with the concept of the hour-long science-drama, and delivered two seasons of nightmares, invasions and frightening futures.

An invisible control voice reassured viewers that "There is nothing wrong with your television set. Do not attempt to adjust the picture" and proceeded to plunge into the world of creator Leslie Stevens and Psycho script-writer Joseph Stefano. The scripts were not as preachy as Serling's morality plays and avoided alien invaders to small town whimsy, whilst also delivering literature work by top writers such as Perry Mason's Milton Krims and enfant terrible Harlan Ellison.

The script for Ellison's Time travel show *Soldier* might not be as well-known as his award-winning *Star Trek* contribution *The City on the Edge of Forever*, but did feature in litigation regarding some similarities in plot structure between it and a certain low-budget film called *The Terminator*. *Twilight Zone* relied on clever plot twists, but *The Outer Limits* was more at home with bizarre creatures, courtesy of Project Unlimited Inc, an SFX house that had broken its teeth on movies *The Time Machine* and *Jack the Giant Killer*.

It is the creatures that feature in most memories of the show; few have forgotten the ant criminals in *The Zanti Misfits*, the Ebonite from *Nightmare*, the Bilfro alien in *The Bellerose Shield* or the Box demon from *Don't Open Till Doomsday*. Inevitably, the show is also forever associated with the David McCallum starrer *The Sixth Finger*, the paranoid *Corpus Earthling* and alien parasite drama *The Invisibles*.

The closing credits of *The Probe* witnessed the end of the show, allegedly imposed by ABC due to poor ratings. Twenty years later and the Nineties version is holding strong. Something is still "...reaching out from the inner mind to the outer limits" of our imaginations.

Figures in the background,
but what are their plans?

KOLCHACK

The Night Stalker (1971) 73 mins
 The Night Strangler (1972) 74 mins
 Kolchack - The Night Stalker (1974)
 22 x 50 mins

Following the success of his day-time Gothic Soap Opera *Dark Shadows*, producer Dan Curtis introduced the world to top paranormal reporter Carl Kolchack in *The Night Stalker*, a tele-film that broke records for being the top-rated tv movie of its time.

As played by Darren McGavin, Kolchack was the hero of Jeff Rice's pulp novel, which was transformed into a masterful teleplay by Twilight Zone alumnus Richard Matheson. As with his seminal novel *I Am Legend*, Matheson transposed the vampire legend to contemporary America, creating an immediacy to the horror. Vampire Count Janos Skorzen (Barry Atwater) still brandished fangs and a cape, but the modern day trappings truly tapped the vein (!) of early '70s viewers.

A year later, Kolchack was still not able to convince his long-suffering editor Tony Vincenzo (Simon Oakland) to publish his bizarre stories, but this time round he had to contend with a pre-*The Six Million Dollar Man* Richard Anderson, a 120 year old ghoul who was making victims lifeless in Seattle in *The Night Strangler*.

In 1973, Curtis directed *The Norriss Tapes*, a one-off tv movie aimed at reproducing the success of Kolchack; the result was a terrifying vision of a supernatural investigator pursuing the zombie husband of a client, but the public favoured incorrigible Kolchack to Roy Thinnes' David Norriss. A Kolchack series followed in 1974, with the reporter facing a regular diet of 'monster-of-the-week', which resulted in demeaning the high level concept to a laughable parody of the original movies. McGavin never gave less than his best, but the endless parade of vampires, zombies, werewolves and headless motorcyclists lacked any hint of imagination, and the public were ready to relegate Kolchack to the back page by the end of 22 episodes. A Kolchack / *The X-Files* cross-over has often been hinted at, but to date has not arisen.



Many strange and unusual situations and creatures are encountered...



tional. Mulder is anything but conventional, although quirky FBI agents are not the sole property of *The X-Files*. Special agent Dale Cooper, FBI lead in David Lynch's *Twin Peaks* was surely an influence on Mulder, and tips must have been taken by Duchovny when he guest-starred as Cooper's bi-sexual colleague Dennis / Denise. The whole cycle has now gone full circle with Kyle MacLachlan starring in a series of Vodaphone television adverts, quite clearly mimicking Mulder.

Beastly Behaviour

Second only to the alien abduction arc, the most popular stories pit Mulder and Scully against a fantastical creature, a trait which is also known as Monster-of-the-Week Syndrome. *The X-Files* has the good sense to alternate monster shows with alien stories, a luxury which was not afforded to its acknowledged predecessor *Kolchack: The Night Stalker*. What the stories (and their episode titles) lacked in originality was more than compensated for by Darren McGavin's feisty portrayal of determined reporter Carl Kolchack, forever trying to get a story published. *The X-Files'* *Shapes* presented a werewolf,

not dissimilar to the one encountered by Kolchack in *The Werewolf*, the female vampires in Season Two's 3 had previously been stalked by him in *The Vampire*, and the zombies of *Fresh Bones* had been already been resurrected in *The Zombie*. An ageing creature who regularly needs to feast on humans at specific time intervals before going into hibernation; this description could apply to fan favourite Eugene Tooms of *Squeeze and Tooms*, but does in fact describe the lead villain of *The Night Strangler* movie, direct sequel to the ground-breaking original *The Night Stalker*. Chris Carter's debt to Kolchack is most evident in the name of occasional character Senator Richard Matheson, this being the writer of the Kolchack tv movie screenplays and modern-day Horror epic *I Am Legend*. Kolchack was blatant (his vampire slept in a coffin and wore a cape) whereas *The X-Files* is subtle; the vampires didn't even have fangs. The trend for metaphorical rather than traditional vampires which started in the films *Martin*, *The Hunger* and *Near Dark* was repeated in 3, which spun-off into the short-lived *Kindred*: *The Embraced*, a so-so Mafioso vampire drama that didn't even last a season.



The *Jersey Devil* in *The X-Files* had previously been sighted in the classic *The Bionic Woman* two-parter *The Return of Bigfoot*. Big Blue, The Loch Ness monster seen at the end of *Quagmire* was spotted chasing The Doctor up the Thames in *Terror of the Zygons*. Amphibious throwbacks from the time of the dinosaurs were also seen crawling out of the water and terrorizing humans in *The Outer Limits' The Invisibles*. *Doctor Who* (and Tom Baker) again, and the Doctor's Arctic encounter with the alien Krynoid seed pod in *The Seeds of Doom* was re-visited in *The X-Files' Ice*, which of course was influenced by the movie *The Thing from Another World*. Mythical creatures have been the subject of stories as far back as *Beowulf*, but *The X-Files* manages to transpose the classic shaggy dogs story to a contemporary setting and create an unrest very close to home.

Serialization

Equally as popular as the fictitious beast is the modern scourge of American society, the serial killer. There is a morbid curiosity in watching normal-looking humans reduced to primal instincts and los-

ing all social behaviour. Perennial psycho Brad Douriff essayed a frightening killer in what is arguably Season One's highlight *Beyond the Sea*, the first in a series of serial killer episodes which include *Irresistible*, *Pusher*, *Grotesque*, *The Last Rights of Clyde Bruckman* and most recently *Paper Hearts*. The work of the FBI's Behavioural Sciences Division in profiling sociopaths had already received much exposure in *Manhunter* and *The Silence of the Lambs*, so it seemed natural for Mulder and Scully to deal with them as part of their brief. Serial killers existed long before a name was invented for them, the archetypal one being Jack the Ripper, who featured in Kolchack's innovatively titled *The Ripper*, Friday the 13th: *The Series' Dr Jack* and *Thriller's Yours Truly*, *Jack the Ripper*. The most evident success of *The X-Files'* serial killer episodes was the introduction of its sister series *Millennium*, which ironically is now being criticised for having too many killers. It would appear that the public can have too much of a good thing, and the saturated market was further polluted by *Profiler*, a series covering the exploits of ex-forensic psychologist Ally Walker, called out of retirement to track

THE INVADERS

(1966-1967) 43 x 50 mins

What better way to follow-up a successful series than to re-package it as a variation on the original theme. Fresh from the success of his *The Fugitive* (1963-1966), Quinn Martin re-invented Doctor Richard Kimble as architect David Vincent, loner on the run from the titular invaders who were preparing to take over the planet. The show was actually credited to a concept by Larry Cohen, later to gain notoriety for B-Grade pictures *It's Alive*, *The Stuff* and *Q The Winged Serpent*.

The synthetic aliens could be spotted by their tell-tale stiff little fingers, and propensity to crumble to dust following their death, but Vincent had a thankless task in convincing fellow Americans that they had already assumed key positions of power. Some dodgy acting by guest stars was explained away by the implication that they were aliens, and experiencing a little difficulty in playing humans. The production values were high and although the stories became repetitive and formulaic they were always worth tuning in to; the invaders were surrogate 'Reds' and allegories with the Communist threat were very apparent.

Some pundits have postulated whether Vincent is himself an invader, in a clever plan by the aliens to test the likelihood of their discovery, but this holds even less water than the *Bladerunner* 'Is Deckard a replicant' theories. Semi-regular Kent Smith (Edgar Scoville) can also be spotted in *The Night Stalker*, *The Night Strangler* and *The Outer Limits' It Crawled out of the Woodwork*. The series ultimately suffered the indignity of being cancelled without a final episode to tie-up the loose ends, so viewers never found out if Vincent was successful in his quest. The public had lost interest, and the introduction of supporters (or 'Believers') only managed to lessen the effect of the paranoia. The obligatory '90s remake manifested itself in a poorly-received, and poorly-conceived, mini-series starring Scott Bakula which severed most of its ties with the original series. Thirty years later, and Roy Thinnes is still "looking for a short cut that he never found", an in a neat role-reversal he played shape-shifting Jeremiah Smith in *The X-Files' Talitha Cumil Herrenvolk*.

Perhaps Vincent was an alien after all.



Jeremiah Smith (Roy Thinnes)

QUATERMASS

The Quatermass Experiment (1953) 6 x 30 mins

Quatermass II (1955) 6 x 30 mins

Quatermass and the Pit (1958) 6 x 30 mins

Quatermass (1979) 4 x 50 mins

Ten long years before *The Doctor* was terrorizing black and white tv screens, Professor Bernard Quatermass was investigating alien phenomena in the BBC's Quatermass serials. Created by Nigel Kneale, Quatermass ushered British viewers into a Space age that was still purely fiction, the reality was in a distant future.

The Quatermass Experiment dealt with the return of an astronaut who had contracted an alien fungus, resulting in his vegetative assimilation and inevitable destruction. No-nonsense Quatermass (Reginald Tate) saved the day and scored a significant success in the ratings at the same time, leading to the commissioning of Quatermass II.

The sequel charted a more calculated plan by aliens to infiltrate a research plant and use its facilities to adjust the earth's environment. Quatermass was again on hand, but in the guise of John Robinson, shortly before he 'regenerated' into André Morell for the final BBC serial Quatermass and the Pit. This concerned the discovery of a large buried object beneath a London tube station, a dormant Lovcraftian prehistoric being that had unsuccessfully attempted to conquer the planet millions of years previously, and was now beginning to stir again.

The three serials were also re-interpreted as theatrical versions by Hammer - The Quatermass Experiment (US Title The Creeping Unknown), Quatermass II (Enemy From Space) and Quatermass and the Pit (Five Million Years to Earth), but they lacked the grainy studio-bound documentary feel of the serials. Brian Donlevy took the reins in the former two pictures before passing over to Andrew Keir for the Pit.

Twenty years later Quatermass switched actors (and channels) to Sir John Mills in a four part serial for the ITV network, simply entitled Quatermass. The four episodes - *Ringstone Round*, *Lovely Lighting*, *What Lies Beneath* and *An Endangered Species* charted Quatermass' return from retirement to thwart the plans of aliens who were mesmerizing inhabitants of the planet in an attempt to harvest the human race. Not the critical success of its predecessors, Kneale's 1979 paranoia-fest featured the definitive portrayal of the world-weary scientist, a role that changed more frequently than a mid-Eighties Doctor Who. Kneale also wrote the BBC drama *The Creature* (1956) (Re-made as Hammer's *The Abominable Snowman* of the Himalayas), ITV's six-part anthology series *Beasts* (1976), quirky sit-com drama *Kinrig* (1981) and the original draft for *Hallowe'en III: Season of the Witch*, but it is his pre-Mulder alien investigator that will forever be carved alongside his name.

Mulder and Scully, not out of place walking in the high street



down serial killers, particularly her husband's murderer.

A Very Big House in the Country

Although a large number of the killers seem to be based in city apartments, an equally large population would appear to be resident in America's small towns. Hollywood's 'townies' have traditionally branded their Mid-Western neighbours as back-woods yokels, and this xenophobia is further borne out in *The X-Files*. *Twin Peaks* had previously introduced a big-city FBI agent to a small community, pitting modern technology against an ancient spirit of the woods. Mulder and Scully have subsequently played intruders in closely-knit communities in such episodes as *Pilot*, *Our Town*, *Blood*, *Gender Bender*, *Red Museum* and, most notoriously, *Home*, which managed to perpetuate the myth that country folk are inter-bred retarded mutants. This episode was influenced by *The Texas Chainsaw Massacre*, but what seemed scary in 1974 is just not frightening or politically correct in the '90s. Charles Beaumont's classic *The Twilight Zone* episode *In the Valley of the Shadow* and his *The Outer Limits* show *An Ordinary Town* had previously introduced outsiders into apparently innocuous towns which were harbouring terrible secrets.

Small-town spin-off *Picket Fences* nearly featured in a cross-over episode with *The X-Files*, but this never came to fruition. Local Sheriff Tom Skerritt roams a fairly tame neighbourhood, although he did need to investigate the phenomenon of cows being implanted with human embryos.

Picket Fences has more in common with *Twin Peaks*, but neither are in the same league as *American Gothic*. Satanic sheriff Lucas Buck has powers which extend far beyond the confines of his police station, as he coerces, blackmails and seduces members of his insular town. Again, we find an outsider (Gail Emery) lifting the lid on Trinity's secrets, hoping to find an angle for a story in her paper (shades of *Kolchack* perhaps?) Mulder and Scully would not look out of place walking down the high street, investigating one of the many bizarre deaths or mysterious disappearances. The plot structure and large cast of *American Gothic* make the show a very different beast to *The X-Files*, but it is the very success of the latter which has prompted rival tv networks to commission Supernatural dramas of this nature.

Occult Fiction

Witchcraft, ghosts and zombies have long literary traditions, and it is therefore not surprising that all have featured in *The X-Files*. The *Kolchack* episode *The Zombie* paved the way for *Fresh Bones*, whereas any number of *Friday* the 13th: *The Series* episodes could have provided the germ of an idea for an X-Files cases. Witchcraft and possession were mainstays of British series *Hammer House of Horror*, both of which were covered in *Die Hand Die Verletzt* and *Shadows* respectively. It is the episode *The Calusari* that borrows most heavily from its Horror predecessors, *The Omen*, *The Exorcist* and *The Amityville Horror* all featured in the episode, which concluded in a young boy's exorcism. As a result, tv exorcisms have now become a weekly event thanks to *Pol-*

tergeist: *The Legacy*, a rather tacky single-idea show that professes to be a spin-off of the *Poltergeist* movies, but owes more to the tone and look of Vancouver neighbour *The X-Files*.

Environmentally Unfriendly

Not all creatures in the series have come from Outer Space or ancient folk-lore, some are man-made and have evolved as the result of a failed experiment or pollution. The Flukeman in *The Host* was a product of Chernobyl fall-out, and other environmental concerns have been raised in *Darkness Falls* and *Young at Heart*. Obvious influences here would be the BBC's 'green' drama *Doomwatch*, which tackled the results of man's dabbling with nature, or their serialization of Wyndham's *Day of the Triffids*. Microscopic viruses featured in *F Emascualta*, which nods its hat to *The Andromeda Strain*. *The Burning Zone* manages to create a new strain, one of credibility: this low-rent *X-Files* clone features a virologist who acts on hunches and wild supposition, whereas this cynical geneticist partner needs to see some proof to believe. Shows of this nature are reproducing quicker than a petri dish of the Ebola virus, which again proves that *The X-Files* is a ripe breeding ground for copycat series.

Final Analysis (or X Post Facto)

The *X-Files* has consistently borrowed ideas from a broad spectrum of tv and celluloid sources; some are subtle where others are distinctly lacking in tact. There are only a finite number of plot ideas, and it is

inevitable that similarities will be recognized between different programmes, but it cannot be denied that *The X-Files* has had an unprecedented effect on American and British television. Every network wants its own version of the hit formula, even if success breeds excess. The finished products have ranged from excellent to dire, some being based on a single idea from a particular episode. Now well into its fourth season, the original stories are not so forthcoming, with some episodes reminiscent of earlier successes. The ratio of good to bad episodes is, however, still high, and the imitators do not seem to be slowing down. Thankfully, *The X-Files* reigns supreme, and a recent episode of *The Simpsons* *The Springfield Files* is the most obvious (and authentic) by-product of its success. It is an affectionate tribute to the show, displaying a willingness to make fun of its stars, and concluding with an explanation that is more believable than the last five minutes of most *Dark Skies* episodes.

Far too many spin-off shows do not have the honesty to confess their too-obvious origins or short-comings, but all competition must be seen as fair-game, and it is encouraging for the telefantasy fan to have so much choice to trawl through, even if it does involve a great deal of sorting the wheat from the chaff. Many imitators will fall by the way-side and be remembered as one season wonders, but this truly is a golden age for paranormal tv. At the end of *The Host*, Mulder makes the observation "They say three species disappear off the planet every day. I wonder how many new ones are being created." Now substitute the word 'species' with 'X-Files-clones'.

Nick Joy

The occult is out there...



AMERICAN GOTHIC

(1996) 22 x 45 mins

With parents such as Sam Raimi and former 'Hardy Boy' Shaun Cassidy, *American Gothic* was bound to be weird, but no-one dared believe that it would become the superb drama it panned out to be.

Sheriff Lucas Buck (Midnight Caller's Gary Cole) makes his mark in the pilot episode by brutally murdering Merlyn Temple, half-sister to his illegitimate son Caleb Temple (Lucas Black). Orphan Caleb is taken under the wings of his cousin Gail Emory (Paige Turco) and kindly local doctor Matt Crowe (Jake Weber), but all is not what it seems the town of Trinity.

What ensues is the peeling away of the small town's exterior to reveal a shocking past of murder, adulterous affairs, betrayal and possession. Merlyn returns as Caleb's guardian angel, protecting him from the satanic advances of Buck, but not before she sacrifices her soul for him. Dr Matt is institutionalized halfway through the series, to be replaced by Dr Billy Peele (John Mese) who makes the near-fatal mistake of stealing Buck's girlfriend and floozy, Selena Coombs (Brenda Bakke). The stories were originally slow in momentum, with whole episodes devoted to the establishing of a character's back-story, but the rewards were multiple as the show hit its strides before climaxing with *The Buck Stops Here* and the aptly titled *Epitaph*.

Ultimately, it suffered from poor scheduling, fickle viewers and a moral back-lash against Sheriff Buck. Viewers found it difficult to relate to a central character who also happened to be a murderer, and in the absence of strong supporting roles the buck did truly stop with Gary Cole. Dr Peele's character introduced a more heroic all-American role model, but even he could not deflect the attention away from the eminently more interesting Buck.

Cut-off in its prime, *American Gothic* should have been renewed, but at least it was not given the opportunity to decline, and will always be remembered as a compact package of 22 supernatural treats. The tag-line warned "There's someone at the door," but most viewers couldn't be bothered to get-up and answer it.



MRS PEEL, WE'RE NEEDED

BEFORE there was Mulder and Scully, there was Steed and Emma. Although John Steed had several partners before and after Mrs Emma Peel, it was this duo that were best suited, much loved, and most remembered. Patrick MacNee and Diana Rigg were the Mulder and Scully of the 1960s, investigators of the wild and the weird before the word 'paranormal' had entered popular usage. Few of the menaces that Steed and Emma confronted were created by a malign Mother Nature; virtually all of them were man-made, by the same single minded and slightly mad obsessed scientists that dominate *The X-Files*. Whereas Mulder and Scully were just as likely to be attacked by a freak of nature as the appalling results of science given a helping hand to go wrong, Steed and Emma were mostly dealing with deliberate acts of malicious madness that were intended to result in Science gone amok. In most other respects though, *The Avengers* and *The X-Files* had much in common.

Platonic

First of all, there was the platonic relationship. Whereas *X-Files* couple Mulder and Scully are deliberately, and wisely, kept apart, to avoid the show becoming about their personal lives, we were never quite sure what was going on between Steed and Emma at all. This was more out of a sense of respectfulness than to encourage prurience. *The Avengers* was a very British series, with a very British attitude – one just doesn't ask these things! After all, *The Avengers* wasn't about Steed and



Time to reflect on *The Avengers*...

Emma, it was about their investigations, and what business was it of ours whether they got together after hours or not? Of course it was this that made people speculate! Behind the British mask of uptight indifference is a country of gossips! We knew they didn't live together, and tantalizingly, we knew that Emma Peel was married. We also knew that, ever the English gentleman, Mr Steed referred to her as Mrs Peel. We only ever saw them at work, and Mr Steed always had to call for Mrs Peel – they were rarely, if ever, already together! And yet... if it was a friendship, it was a very strong, respectful, and affectionate one. Not only was that all the viewers knew, it was – in an era of cowboy heroes who seemed more comfortable in the company of their horses than the girls

in the saloon, and contemporary heroes who took more pleasure in turning women away than dating – all that most of us, in our naïvete, cared to know!

Intelligent to be Vague

The decision to be vague, as well as being intriguing, was intelligent. A show about male-female investigators can either be about the investigations, or about the relationship. It can never be about both, as many other shows have found to their cost. If there is deliberate sexual tension and attraction from the beginning, as in *Moonlighting* or *Remington Steele*, then the relationship dominates everything. And without fail, once the tension inevitably leads to the bedroom, the 'buzz' is over,

lines that Steed and Mrs Peel know each other quite well before we viewers are allowed into the relationship with this episode). There are two interesting elements of casting – Patrick Newell, later to be a regular cast member during the Thorson era as the enigmatic Mother, is the first in a long line of quite likeable chaps who meets a grim, sadistic and quite undeserved demise during the course of the series (an *Avengers* trademark), and Juliet Harmer, later to co-star in the *Avengers*-inspired BBC series *Adam Adamant Lives!*, is in the cast. Another *Avengers*

trademark – the wicked lampooning of Little England and all the barmy eccentrics therein – is well established in this episode... there's a phony ex-flyboy with a handlebar moustache,

Mrs Peel and Steed, the most fondly remembered team



played way over the top by Terence Alexander, an equally fake soppo vicar, a public bar ('The Gremlin')

Inebriated full of unfriendly country folk who go silent at the arrival of a stranger, and Newell's unlucky Smallwood, the ultimate overfriendly train-carriage bore (Steed quickly hides behind a book titled *Great British Disappearing Acts*). Much of the preposterous plot, a villainous un-named 'power', exceptionally able at duplicating British types, is planning to invade the country bit by bit, town by town, replacing everybody extraterrestrial-style (indeed the story would have been more credible if the invasion had been otherworldly) – is left unexplained or unexplored, particularly the fates of the entire village, including all the school kids. Was everybody slaughtered?

Despite featuring a nice potential UFO-inspired or Supernatural storyline, *The Town of No Return* was, like most *Avengers* episodes, about over-the-top intrigue. In this, *The Avengers* had more in common with the army of Sci-Fi secret agents of the '60s, lead by James Bond and *The Man From U.N.C.L.E.*, alongside Amos Burke - Secret Agent, The Cat, Honey West (Anne Francis as an American Emma Peel), *The Girl From U.N.C.L.E.*, *Mission: Impossible*, *Wild, Wild West*, *I Spy*, *Matt Helm*, and *Flint* etc. During the run of the

series, *The Avengers* had a go at the best of them, including episodes titled *The Girl From Auntie and Mission*, *Highly Improbable*.

Some storylines were too delightful, *Game V* preposterous even for *The X-Files*. *Mission* doubted *Highly Improbable* had Steed shrunk down to *Incredible Shrinking Man/Land of the* son offered *Giants* size, while *Who's Who* had their mers appropriated by spies who left their *See-Thru* own in poor exchange. *Death at Bargain* *Avengers* *Prices* was pure *U.N.C.L.E.*, with an entire death). *The* London department store revealed as *Golden Tiger* enormous nuclear bomb. However, *A Sur* (corpse *feit of H₂O*, which opens with a man found *Negative* drowned in the middle of a field miles from any water, *The Hour That Never Was*, with a deserted army base and missing time. *Man-Eater of Surrey Green*, with its carnivorous man-eating plant, *Too Many Christmas Trees*, with its telepathic assault, *Honor B* and nightmares, *Silent Dust*, with its large spy story area of inexplicably dead animals, and *Small* man's C

The series became more surreal with the introduction of 'Mother'



Mrs Peel, the agent, was always ready for action...



Game With Big Hunters (killer bugs) undoubtedly paved the way for Mulder and Scully's 1990's Avenging. The colour season offered *From Venus With Love* (astronomers apparently murdered from Space), *The See-Through Man* (invisibility), *The Winged Avenger* (victims mysteriously clawed to death), *The Living Dead* (ghosts), *The Hidden Tiger* (killer cats), *Never, Never Say Die* (corpse comes to life), and *The Positive Negative Man* (killed by electric current).

first few of which had been written for a male partner, inadvertently created a tough, almost butch female character who and started a trend. Her famous black leather outfits were actually dark green, but by then a trend had been born.

Sobering Start

The early *Avengers* episodes, first starring MacNee with Ian Hendry, and then later Honor Blackman, were sober and reserved spy stories, the latter given a lift by Blackman's Cathy Gale who, in taking scripts the

Into the swingin' '60s with Tara King



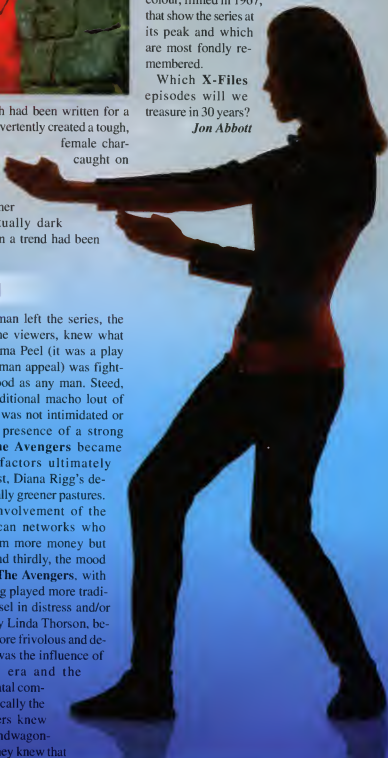
Man Appeal

When Blackman left the series, the producers, and the viewers, knew what they wanted. Emma Peel (it was a play on 'M' appeal – man appeal) was fighting fit, and as good as any man. Steed, not being the traditional macho lout of 1970's tv action, was not intimidated or belittled by the presence of a strong woman, and *The Avengers* became unique. Three factors ultimately changed this. First, Diana Rigg's departure to financially greener pastures. Secondly, the involvement of the playsafe American networks who brought with them more money but less creativity. And thirdly, the mood of the times, as *The Avengers*, with new girl Tara King played more traditionally as a damsel in distress and/or second banana, by Linda Thorson, became decidedly more frivolous and decidedly camp. It was the influence of the *Batman* tv era and the swingin' '60s, a fatal combination, but ironically the *Batman* producers knew something the bandwagon-jumpers didn't. They knew that

to make 'camp' work, it had to be played straight. When *The Avengers* got cute after Rigg's departure, it became an almost *Python*-esque parody of itself, swiftly disappearing up its own rear end. A guy drowned in a dry field, yes. A guy sitting at his desk in a field full of spring flowers, no. A railway enthusiast whose entire house was a model railway set, yes. A double decker bus as spy headquarters, no. As a result of this excess of indulgence, it's the Steed and Emma episodes, two seasons, 26 in monochrome filmed in 1965 and 1966, and 24 in colour, filmed in 1967, that show the series at its peak and which are most fondly remembered.

Which X-Files episodes will we treasure in 30 years?

Jon Abbott



MURDER IN MIND

IN THE *New York Times* #1 bestseller *Mindhunter*, John Douglas, who once headed the FBI's elite Investigative Support unit, told the story of his brilliant and terrifying career helping to track down and apprehend some of the most infamous criminals in American history. Using his skills in both behaviour profiling and criminal investigative analysis to delve into the mind and psyche of the criminal and the victim – to experience what they did at the very moment the crime was being committed – Douglas assisted in the investigation of such high profile cases including the Trailside killer, the Atlanta child murders and the Tylenol murders.

Douglas's second novel, *Journey into Darkness*, not only attempts to explain what motivates a serial killer but also demonstrates what a powerful tool behavioural science has become. Profiling criminals helps not only to capture them but also aids society in understanding just how these predators work and what can be done to prevent them striking again. In the NBC Television series *Profiler* these same crime fighting techniques are used to track down a bevy of deranged villains who take particular delight in mentally and physically torturing their victims before killing them.

Produced by the husband and wife team of Ian Sander and Kim Moses and created by Cynthia Saunders, who also worked behind the scenes on the popular television courtroom drama *LA Law*, *Profiler* follows the exploits of Doctor Samantha Waters, a brilliant female forensic psychologist with a troubled past. Like Doug-



Angel Brown (Erica Gimpel), John Grant (Julian McMahon), Nathan Brubaker (Michael Whaley), Bailey Matone (Robert Davi), George Findley (Peter Frechette) and Sam Waters (Allie Walker)

las, the character has a unique comprehension of the human psyche and can relieve the crime through the eyes of both perpetrator and prey. Such talents prove to be a double-edged sword for Waters when she gets too close to a serial slayer nicknamed Jack of All Trades and he kills her husband. Not long after this Waters decides to abandon her career and goes into hiding with her young daughter Chloe and their close friend Angel.

US Start

The series made its debut on American television on the 21st of September 1996 with the episode *Insight*. This story finds a team of Atlanta police officers, led by Detective John Grant, puzzled by the murders of six wealthy women, all of which were committed on consecutive Saturdays. Frustrated with his lack of progress in the investigation he seeks the help of FBI agent Bailey Malone who, in turn, coaxes his old friend and former student Doctor Sam Waters out of retirement. Grant is understandably wary of this mysterious woman and her seemingly wild claims of being able to "see things in her mind". However, as he is no closer to solving this case Grant reluctantly accepts Malone's proposal.

Waters agrees to help Malone and welcomes his offer to be her protective liaison. Together with Grant they create the Violent Crimes Task Force, an elite team of talented professionals who investigate high-profile crimes throughout the country. Bailey drafts a number of other highly-trained specialists to round out the group including Detective Nathan Brubaker, an altruistic ex-attorney; Grace Alvarez, a



George Findley, Sam Waters, Nathan Brubaker and Nick Cooper

gifted forensic specialist and George Fraley, a world-class computer hacker. Along with battling arsonists, assassins, bombers, kidnappers, crazed truckers and a host of clever antagonists the VCTF must also help to protect Sam from Jack, who still has a score to settle with her.

Former model and Clairai girl Ally Walker plays Doctor Sam Waters, who heads up the team of VCTF agents working with Bailey Malone. The daughter of a scientist and an attorney, the actress studied genetic and recombinant biology before turning her attention to a career in the arts. "I've been lucky," she says. "A producer saw me in a Los Angeles restaurant and asked me to audition for a feature film. I decided that I could only go so far with the sciences and found the creative arts to be more stimulating." Unfortunately, her scenes in the film *Aloha Summer* ended up on the cutting room floor

but not long after she was hired for a second film *The Loner*.

Challenge

Back in 1990 Walker starred in the NBC police drama series *True Blue*. She went on to play a glamorous heiress who finds a life of adventure with a young, wisecracking and handsome investigator (Bill Campbell) in the romantic comedy detective series *Moon Over Miami*. Despite the serious nature of the subject matter she must deal with in *Profiler* Walker finds playing Sam Waters to be a wonderful creative challenge and identifies with the character on several levels.

"I'd like to think that Sam and I are strong, intelligent women who are incredibly sensitive. She feels responsible for her husband's death and finds comfort in helping



Sam Waters (Ally Walker)



Computer hacker George Findley (Peter Frechette)



Nick Cooper (A Martinez)

Photos © Entertainment Weekly 17-98

EPISODE CHECKLIST

A1 Insight

21st September 96

Doctor Sam Waters comes out of retirement to help her old friend and mentor Bailey Malone to solve the murders of six wealthy women in Atlanta, Georgia. Unfortunately for Sam her old nemesis Jack of All Trades has also resurfaced and begins stalking her.

A2 Ring of Fire

28th September 96

Sam uses her profiling techniques to help the VCTF team track down a serial arsonist who is destroying homes in the South. Meanwhile, Jack visits Sam's home and threatens her daughter Chloe and her best friend Angel.

A3 Unholy Alliance

19th October 96

Ten years ago Bailey Malone tracked down a ritual murderer and put him in prison. When a series of copycat murders begins to take place the FBI agent wonders if he put the right individual behind bars.

A4 I'll Be Watching You

26th October 96

The VCTF team tries to figure out the connection between a series of murders involving a rock star, a United States Senator and a health food junkie.

A5 Unsoiled Sovereignty

2nd November 96

A power plant in Pittsburgh, Pennsylvania is threatened by a mad bomber with an obsessive/compulsive fear of germs and anything that is unclean.

A6 Modus Operandi

9th November 96

Jack is murdering anyone connected with Sam's past or present and Nick Cooper is next on his list.

A7 Night Dreams

16th November 96

Women are being kidnapped for no apparent reason and when someone close to Sam is hurt she vows to find the person responsible no matter what the cost.

A8 Cruel and Unusual

14th December 96

Murder victims are found in cages with plastic dry-cleaning bags over their heads, stung wounds and X-marks on their bodies. The most obvious suspect, though, is a man who is already in prison and on death row for a crime he already committed.

A9 Sorcerer's Apprentice

4th January 97

Native American reservations are being torched and tribal chiefs in four states have been murdered. The VCTF team asks a reservation police officer and an FBI agent with an interest in Indian studies to help them with the case.

others," explains Walker. "When you help others, you are actually healing yourself."

Leading Sam and the rest of the dedicated men and women of the VCTF is FBI agent Bailey Malone, played by veteran actor Robert Davi. Best known to moviegoers for his villainous roles including that of drug czar Sanchez in the James Bond film *Licensed to Kill*, Davi is pleased that his character of Malone has given him the chance to show the more sensitive side of his nature. "He is compassionate, dedicated and committed to truth and honesty, which I strongly relate to," says Davi. "He's a man of action, though; he likes and needs that. Crisis is a drug for him."

Viewers from 'across the pond' and 'down under' will immediately recognize Australian actor Julian McMahon, who plays Detective John Grant, from his work in both *The Power and the Glory* and *Away*. Although he has spent the last seven years living in America, McMahon's accent can still be detected when he is not in character. There is no evidence of his native tongue, however, when playing Grant. "I use a standard American pronunciation," he explains. "The difficulty comes when an actor has to think about his accent, because you can't relax and think about your role as much. American and Australian accents are similar in that both use the same part of the mouth as opposed to other foreign tongues."

Also Familiar

Several other recognizable faces comprise the rest of the VCTF team including Peter Frechette (*The First Wives Club*) as George Findley, Michael Whaley (*Sisters*) as Nathan Brubaker and Roma Maffia (*Chicago Hope*) as Grace Alvarez. Away from the office Erica Gimpel (*Fame*) plays Sam's friend and confidant Angel Brown while seven-year-old actress Caitlin Wachs is her daughter Chloe.

A mad bomber with an obsession for cleanliness, a murderer with a penchant for posing dead bodies in the same positions as famous works of art and genetically-engineered children known as the Coin Killers are just a few of the adversaries Sam and the VCTF team have faced so far during the show's first season. No matter how involved they become with a case Malone and his team remain at the ready to protect Sam and those close to her from falling into the hands of Jack. While the character, played by Dennis Christopher, is rarely seen he stays in constant contact with Sam and threatens her over the phone or by way

Top photos: The Shrine to Sam Waters in the lair of serial killer Jack of All Trades

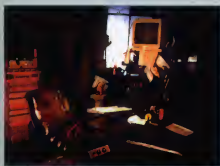


of a computer terminal. Keeping viewers ignorant as to what Jack looks like only helps to heighten their feelings of fear and anxiety whenever he makes his presence known. All the audience ever sees of Jack is a glimpse of his hand, part of his face or a shot of the back of him. These scenes are filmed in a *mélange* of blues, blacks, grays and whites and gives the show a wonderful film noir-type feel.

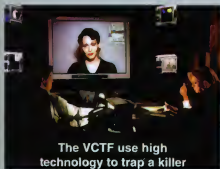
Occasionally, Jack is the focal point of the episode while other times he pops up to remind Sam that he is always nearby. One of the best entries of the show's first season is the second half of a two-part story called *Modus Operandi*. In this episode Jack is killing anyone connected with Sam. Viewers watch from Jack's perspective as he stalks and then murders his victims. Not only does this provide them with an insider's look at the way Jack operates but also gives them a feeling of what Sam experiences when she visits a crime scene. One of Jack's targets is Nick 'Coop' Cooper, an agent from the Bureau of Alcohol, Tobacco and Firearms. Cooper is introduced in the first part of this story *Unsoiled Sovereignty* and is assigned to help the VCTF stop a power plant from being destroyed. The character, played by A Martinez, proved to be so popular with viewers that the show's producers decided to bring him back as a VCTF regular and Sam's new love interest.

Guests

Other well-known performers have guest-starred on the series including Edward Albert Jr, Kim Darby and James Colburn, who helped boost *Profiler*'s ratings during America's February television sweeps in a



The VCTF use high technology to trap a killer



special two-hour show *Shadow of Angels*. Colburn played Charles Vanderhorn, a powerful billionaire and head of a well-connected aristocratic family whose mission is to punish the corrupt and over-extravagant. It is episodes like these and others including *The House that Jack Built* and *Blue Highways* that have helped to capture the audience's imagination and make *Profiler* a Saturday night success story.

Since *Profiler* first appeared as part of NBC's Saturday night trilogy along with *Dark Skies* and *The Pretender*, the series has often been compared to *The X-Files* and particularly *Millennium*, whose main character has abilities similar to those of Sam Waters. While both programmes deal with dark and disturbing subjects the overall tone of *Profiler* is far less depressing than *Millennium* and, as such, the series is more easily digested by audiences. On *Millennium* Frank Black is a lone wolf operating on his own with the occasional intervention of the Millennium Group or his friends at the Seattle Police Department. Sam, on the other hand, has the constant support of the VCTF and its impressive collection of high-tech equipment and other resources. The feeling of camaraderie shared between Malone and his teammates also helps to create a level of comfort with the show's viewers. Even the most gruesome episode of *Profiler* does not leave audiences with the same feeling of hopelessness that *Millennium* often does.

In the past few months both programmes have come under attack by certain critics who disagree with the way in which the networks have managed to turn evil into



entertainment. In a recent issue of America's *TV Guide* magazine one of its regular columnists made the following observation about both shows, "It's one matter to find out that a harmless, over-the-hill guest star on *Quincy, ME* killed his wife so he could run off with his secretary; that's almost a punch line. It's quite another matter to probe the dark heart of a psycho killer for every twisted, sadistic motive – and to do that week after week. That's not satisfying, like the moment when a case is cracked or like a good scary uh-oh scene. It's sick, as sick as it can be." While such criticism may be valid one only needs to read the morning newspaper to see that acts of fictional violence as depicted on *Profiler* and *Millennium* are slowly creeping into the real world. Because of this viewers are far less shocked by what they see in films and television, particularly when the subject matter is made more palatable in how it is written and filmed as is the case on *Profiler*.

Season to date *Profiler* has improved in its regular time period by margins of up to 83% and in total viewers by 15%. It is the highest-rated new drama on television and the most successful part of NBC's Saturday night trilogy, which means that someone out there is obviously tuning in. The network has already renewed the series for a second season, so Sam and the rest of the VCTF team will be back to protect the viewing public against any assorted crazies who are wandering the streets. Only time and ratings will tell, however, if the programme will still be around when Frank Black and the Millennium Group are counting down the last few minutes to the year 2000.

Steven Emano

EPISODE CHECKLIST

A10 Shattered Silence

11th January 97

Bailey Malone's personal and professional lives clash when he falls in love with the wife of a kidnapped doctor.

A11 Doppelganger

18th January 97

Sam has her doubts about the guilt of a convicted serial killer when he is accused of asphyxiating a psychiatrist at a hospital for the criminally insane.

A12 Learning from the Masters

1st February 97

People are being strangled and stabbed and left in poses replicating famous works of art. Will Sam become the killer's next subject when he traps her in his studio of death?

A13 The House that Jack Built

8th February 97

Jack infiltrates the VCTF's main computer and Bailey must use Sam and John Grant to flush him out into the open.

A14 Shadow of Angels

15th February 97

(Released in Europe as *Noblesse Oblige & Gestalt*)

Billionaire Charles Vanderhorn and his aristocratic family are implicated in a series of murders where the victims are either crushed or strangled with silver coins.

A15 Film at Eleven

8th March 97

(Released in Europe as *Judge, Jury and Executioner*)

A self-appointed vigilante is sending videotapes to the local television stations that show him punishing criminals that the courts let go free.

A16 Crisis

22nd March 97

Sam and a group of Washington bureaucrats are taken hostage by a group of commandos and used as pawns in an attempt to force the President of the United States to banish nuclear weapons.

A17 Blue Highways

5th April 97

Sam and John Grant take to the highways in an attempt to stop a crazed trucker who is reliving a traumatic car accident from his childhood.

A18 FTX: Field Training Exercise

12th April 97

Bailey Malone becomes the prime suspect when the Bureau suspects that a mole is passing on classified information to an outside source.

RICHARD B LEWIS EXCEEDING ALL LIMITS

OUR first introduction to *The Outer Limits* came in 1963 with the ominous tones of the 'Control Voice' telling us not to adjust our television sets, that all control was taken from us for the next hour. The stories that followed were among the best of the 'golden age' of genre tv shows, offering a flip-side view of possible realities much like its 'contemporary,' Rod Serling's *The Twilight Zone*.

Rather than existing as a pale imitation of Serling's landmark series, *The Outer Limits* projected a rawer and more gritty approach. *The Twilight Zone* eschewed monsters and was more prone to use Fantasy to tell its stories. *The Outer Limits*, on the other hand, plunged right into a whole population of aliens and monsters, the more grotesque the better. It was a Science Fiction show, reflecting the incredible revolution of science and technology that defined the early years of the Sixties. Finally, where *Twilight Zone* stories always built toward a hard twist ending, *The Outer Limits* often made its philosophical point without visiting a dreadful fate on its characters.

Brainchild

The brainchild of Leslie Stevens and Joseph Stefano, the show enjoyed limited success from a ratings point of view and passed from viewers' living rooms after only two seasons. The Control Voice was



In *Second Soul*, aliens inhabit the bodies of dead humans.

silence
trol
unb
inne
A
point
new
cabi
W
and
MG
ogy
of re
vior
Ran
Lew
was
feat
Thi
Fla
enco
wer
tv s
says
stin
is re
the
that
mov
labor
foot
staf
the
mor
Kev
mov
mak
larly

M

Th
diate
show
high
limi
thou
ryon
nari
a hig
Lew
epis
catic
show
we'
ies.
of th
our
acte
rela
he's

silent; once again the audience could control their own horizontal and vertical, unbothered by the darkest corners of the inner.

And then, 30 years later, that distinctive point of light reappeared, expanding into new scenes and stories on the Showtime cable network.

With original series creators Stevens and Stefano retired for the most part, MGM Television finally entrusted Trilogy Entertainment Group with the task of reviving the show. With only one previous television credit (CBS's *Space Rangers*), the triumvirate of Richard B. Lewis, Pen Densham, and John K. Watson was better known for producing such feature films as *Robin Hood: Prince of Thieves*, *Backdraft*, and the recent *Moll Flanders*. "Fortunately, those experiences I had in my motion picture career were helpful when it came time to do a tv show," Executive Producer Lewis says. "You have to trust your own instincts. At the end of the day, the writer is really king and the writer-producer has the vision. In contrast, the director has that mantle of supreme authorities in movies. Television is a much more collaborative situation. There really is a firm footing for everybody – the actors, the staff writer, the director, the editor, and the composer. It isn't about raising money. It isn't about being cozy with Kevin Costner so he'll star in your movie. It's about the work and that makes it especially rewarding, particularly from a storytelling point of view."

Motion Picture Background

That motion picture background is immediately obvious to anyone watching the show. Not only are the production values higher, but the series has its own style. The limitations of the television medium, though, present their own challenges. "Everyone warned us that it would be extraordinarily difficult, if not impossible, to produce a high quality show on a weekly schedule," Lewis remembers. "Particularly where each episode has brand-new sets, costumes, locations, actors, directors, and script. On this show, there is no resemblance to anything we've done the week before, like mini-movies." Lewis reflects on a strength that comes of the show's built-in difficulties. "Each of our episodes has to set up a new set of characters and situations. The audience can't relax and say, 'Oh, it's *Frasier*. I know what he's going to say and I know what his broth-





Timothy Busfield and Colleen Rennison find that in *Under the Bed* all is not well...

er's going to do.' That's half the joy of watching an on-going series, of course, but there's an element of predictability and comfort that wouldn't work for what we're trying to do.

"What makes it easier for us is that we know we're going to be around for a while. When we first started, the fellow who's running MGM Television, John Symes, said, 'You've got a 22 episode order.' That's a whole season. By the time we'd shot the third episode, he said, 'You're picked up for another 22.' Suddenly, we have an order for a total of 44 shows and before we'd even gone on the air, they gave us another 44 for a grand total commitment of 88 episodes." Lewis admits to being ecstatic with events. "Who would ever have guessed? It's really rewarding not to have to do it the traditional way. Networks require a pilot which you hope they'll like. And maybe they do, but maybe they don't. If they do, maybe you get two episodes. That process is insanity; it takes too much of your time creatively. There's too much pressure. I'd rather go out and fall on my face than sit by the phone waiting to hear if a network's going to order enough episodes to justify the difficulties."

Beginning With a Story

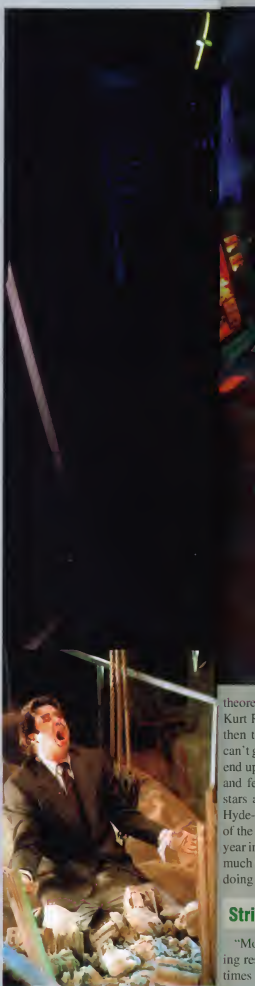
Despite differences between creating a series for broadcast or for cable, there are still some similarities. As with any other series, *The Outer Limits* begins with the story and subject matter. "We'll talk a lit-

tle bit and then when we come back together maybe a month later, end of March, the guys start pitching stories. It may only be a five minute pitch, but the story's fairly worked out. And I'll say, 'That'll be great, but - Or that's perfect; go for it.' Then they're given the go-ahead for outline. The pitching writer may write the script himself or someone on staff may write it, or it may go to a freelance writer.

"We start collecting these scripts through March, on to July and try to hit the first day of photography with 10 teleplays in hand.

"We try to spread the concepts into areas or types of stories. There'll be the 'spaceship' story or an episode that takes place in a confined environment. There'll be the 'domestic' story, something whose setting is very relatable to the average viewer who's watching at home and looks at their friend or spouse and says, 'What if that's going on next door!?' That's my favourite kind. I'm not a big fan of the space-ship shows; I restrict those. When we do have them, we make sure that we have the best creature make-up guys and that we show as little as possible. I'd rather do a story about a couple having a child in the future, when it's against the law. And there's a one in 10,000 chance that it will be incredibly violent. What happens afterward hits me right in the gut. It's archetypal *Outer Limits*."

"So we'll work through those stories," he continues. "Then we get the script and talk about casting." He laughs. "This is the



theore
Kurt R
then th
can't g
end up
and fe
stars a
Hyde-l
of the
year in
much
doing

Stri

"Mo
ing res
times



In the opening episode, *Sandings*, three generations of the Bridges family appear

theoretical side of casting: 'Yeah, I'd like Kurt Russell. I'd like Meryl Streep.' And then they're either not available or you can't get them for the money we have. We end up going after a mixture of television and feature talent. Frequently, television stars are a big draw for us. Take David Hyde-Pearce. He's a superstar on tv, on one of the three or four most successful shows year in and out. And that may mean just as much to attracting viewers as Kurt Russell doing *The Outer Limits*."

Striking Resemblance

"Most of the time, the script bears a striking resemblance to the outline, but sometimes it doesn't. I may say, 'Whoa, wait a

minute. I'm not feeling the heart or the characters; I'm not feeling the parable.' Then we start playing with the Control Voice, which is really fun. How do you summarize what the story's heart is? That gives you a handle and sometimes you even shift the script to match the Voice."

The planning continues as other elements are brought in. "If we have effects the script goes out immediately to our production designer and special effects teams – sometime even when it's in the story stage. We have floor effects which are the creatures, smoke, and fire. And, of course, there are the computer effects, CGI, and matte paintings. At this point, we're three weeks from shooting. Mind you, we're already shooting one episode,



doing post-production on another, in addition to preparing this one."

All the hard work pays off, not only in the number of awards **The Outer Limits** has won, but also in the talent it attracts. Using connections forged in Trilogy's motion picture work, Lewis has been able to bring in names not normally associated with television. "When we started to cast *Sandkings*, we really needed a family. My partner John was friends with Lloyd Bridges because of a movie he did called *Blown Away* and so we were able to get Lloyd, Beau, and Beau's son Dylan. Because I had done *Backdraft* with Rebecca DeMornay, I was able to get her for *The Conversion*, which was based on a story I wrote. Of course, we got Leonard Nimoy for *I, Robot* because his son, Adam, was directing it."

Contact...

Viewers of the original series no doubt wonder if there has been any contact between the creators of the first series and the revival. "We met Joe Stefano and Leslie Stevens very briefly," Lewis says. "Leslie is pretty much retired. Out of courtesy, we sent Joe the first four or five scripts and invited him to the premiere of *Sandkings*. It was one of those moments... I mean, I'm extremely proud of *Sandkings*, but I have no idea what this guy is going to think. He may hate it."

"But after the lights came back on, he came up to me and said, 'You don't know how happy I am at this moment. You've surpassed anything we ever tried to do. I'm extremely proud to have my name on it.'"

"It was very touching," Lewis remembers. "I think he was sincerely blown away. We've continued sending him stories and we get notes every once in a while. He just loves it."

But Lewis reveals that Stefano's involvement with the show will soon take another form. "He's going to write an episode where we're going to try to do a reunion taking some of the classic actors - the Carroll O'Connors and Martin Landaus and the like. Kind of joining the old with the new which we've never really done, except maybe for *I, Robot*. Joe's a good guy and he created a great series. We're just trying to live up to those standards and, in our own way, make something that's personal for Pen, John, and me."

It's a strategy that seems to be working, both in and out of **The Outer Limits**.

James E Brooks



Henry Marshall's (Frank Whaley) life starts to change when he meets a mysterious woman (Rebecca DeMornay) in *The Conversion*



Actor father and director son, Leonard and Adam Nimoy, in *I, Robot*

TV Zone Back Issues



POSTAGE & PACKING
80p for first issue, with 20p for each additional issue ordered at the same time.
Overseas requests should be paid in British Sterling or
for US customers only, in USA dollars.
Overseas postage is £1 (US \$2) each for surface, or £1.50 (US\$3) each airmail.

TV ZONE BINDERS
TV Zone binders are blue with silver lettering, including a blank space for you to write the volume or year in.
Each binder holds 12 magazines and costs £5.95, plus £1 postage and packing.
For US customers: \$9.95 plus \$3 shipping and handling.
Postage & Packing for overseas customers:
£2 surface mail, £3.50 air mail.
Send cheques/POs, made payable to 'Visual Imagination Ltd' to the address given on this form.

Please send me the following back issues of **TV ZONE**

I enclose a cheque/PO payable to 'Visual Imagination Limited' Amount £ / \$

Or charge my Visa / Access / Mastercard the amount shown above. Card expiry date

Signature (for card payments) _____

Name: _____

Address: _____

Postcode / Zipcode _____

Send completed form (or copy) to: TV Zone Back Issues, PO Box 371, LONDON SW14 4AL, UK.
For USA and Canada: Visual Imagination Limited, PO Box 371, LONDON SW14 4AL, UK.

Cult Times Back Issues

Your complete telefantasy guide! **CULT TIMES**, sister publication to **TV ZONE**, features a comprehensive terrestrial, satellite and cable listings guide to telefantasy tv for the month. Plus big-name interviews, exciting features and the latest news.



POSTAGE & PACKING
Magazines are priced above plus the following postage and packing.
UK: 80p for first issue, with 20p for each additional issue ordered at the same time.
US: \$2 each, US customers requests should be paid in US Dollars.
Overseas: £1 each for surface, £1.50 each for airmail. Overseas customers requests should be paid in British Sterling.
Please allow 28 days for delivery

Please send me the following back issues of **Cult Times**

I enclose a cheque/PO payable to 'Visual Imagination Limited' of the amount of £ / \$

Or charge my Visa Access / Mastercard the amount shown above

Name: _____ Card expiry date _____

Address: _____

Signature (for card payments) _____

Postcode / Zipcode _____

Send completed form (or copy) to: Cult Times Back Issues, PO Box 371, LONDON SW14 4AL, UK.
For USA and Canada: Visual Imagination Limited, PO Box 371, LONDON SW14 4AL, UK.



GONE

AWAY

OBSCURE AND FORGOTTEN

SHADOW CHASERS is probably one of the most obscure and forgotten Fantasy series ever produced. And yet, if the stars (tv and astrological) had been differently aligned, *The X-Files* might have lasted 13 episodes and *Shadow Chasers* could be showing all over the world. As it is, *Shadow Chasers* might just have been a dream...

Usually with dead Fantasy series, there is a sign, however small, that they once existed — a pilot film turning up at 2.00 in the morning around the ITV regions as part of a cheap film package, a video release as the distributors try to wring a drop of profit from the deceased show, an off-peak run on an

Professor Jonathan MacKensie
(Trevor Eve) and Edgar 'Benny'
Benedek (Dennis Dugan)



obscure satellite channel... even a screening on one of the German Astra channels so that we might at least check out the visual style! But **Shadow Chasers**, which first aired in the US in November 1985, and was gone by mid-January 1986, had one of the shortest, most fleeting stays in the US tv schedule since... well, it's up there – or down there – with **My Life** and **Times** and **Mr and Mrs Smith**.

Television Ghostbusters

Devised rather transparently as a tv version of **Ghostbusters** for Warner Brothers, but without the special effects, **Shadow Chasers** was the brainchild of Kenneth Johnson, the man who had previously successfully produced **The Bionic Woman** and **The Incredible Hulk** for Universal in the 1970's, and the V mini-series for Warners. He would go on to create the successful **Alien Nation** series for Fox. **Shadow Chasers** wasn't Johnson's only misfire – **Cliffhangers**, an ambitious but silly attempt to recreate the Saturday morning serials of the '40s went down in flames in 1979, a **Fugitive**-style drama about a husband and wife on the run for that ol' crime they didn't commit called **Hot Pursuit** ground to a halt before Kerie Keane and a bearded Eric Pierpoint even got warm, and a wacky idea about a cryogenically frozen Sherlock Holmes being revived to solve crimes in 1990s San Francisco never got past the pilot stage... fortunately for Anthony Andrews and Debrah Farentino.

Johnson claimed he could never get to the meat of **Shadow Chasers** for all the network and studio fingers in the pie, and was thwarted at every turn to make the series he wanted. He even announced that one of the leads had been cast against his wishes, but never specified which one (both leads would be open to prosecution under the Trades Descriptions Act if they advertised themselves as 'tv personalities')! However, he also didn't specify exactly what sort of show he had wanted to make.

Anti-X

What we got was the anti-matter X-Files, a bright and breezy caper show starring Britisher Trevor Eve as Professor Jonathan McKensie, a scientist based at the Georgetown Institute of Science, and American Dennis Dugan as tabloid reporter Edgar 'Benny' Benedek, a younger, more hyper



Benny, Dr Moorhouse (Nina Foch) and Professor Jonathan MacKensie

version of Johnson's Jack McGee character from **The Incredible Hulk**.

As a team, spurred on by Nina Foch as McKensie's boss Doctor Juliana Moorhouse, McKensie and Benedek would investigate bizarre paranormal occurrences, McKensie in the name of scientific enquiry, Benedek in the name of National Enquirer-y. McKensie (Eve) is the sceptic who looks for the rational explanation, Benedek (Dugan) the eager believer. Eve was a bland British actor who had gone to the US to make a play for the big time after the BBC sold his wishy-washy 1980s detective series **Shoestring** to the States – when he quit it, it later metamorphosed, Hulk-like, into the equally drab **Bergerac**.

Dugan was a struggling actor/director who had hopped, skipped and jumped around US tv attracting attention but never quite making a mark. He was junior detective Richie Brockelman in a few episodes of **The Rockford Files**, and even starred in a series based on the character that lasted a whole five episodes; he was the astronaut in the Disney film **The Spaceman and King Arthur**, loosely based on Mark Twain's *Connecticut Yankee*; he was in a very funny sit-com with Patrick MacNee called **Empire** that instantly bombed; he was the ill-fated wannabe super-hero Captain Freedom in an ongoing **Hill Street Blues** plotline (devised by Michael Wagner of **Probe** and **Mann and Machine**); and

after *Shadow Chasers*, he was the poor schmoe Maddie Hayes married on impulse after meeting him on a train. Today, his name crops up more often as a director than a guest star.

No Sexual Chemistry

Whoever was at fault, *Shadow Chasers* may have been misconceived from the get-go. Neither actor could be described as a 'hunk', or particularly charismatic, and there were no pretty girls in the cast either. Consequently, there was none of the sexual chemistry that sparked *The Avengers* 20 years earlier, or would spark *The X-Files* a decade later. If your investigators are two sexy sparring partners in the *Moonlighting*/*Remington Steele*/*Hunter* tradition, you're half-way there.

Shadow Chasers, on the other hand, offered up a fusty old professor and a sleazy opportunist hack writer. Shallow it may sound, but tv series succeed because people want to watch them and the performers in them, and the quality of the plots is often secondary to the personalities of the likeable leads; it ain't Tooms

THE EPISODES

A1	<i>Shadow Chasers</i> (1 of 2)	First known transmission: Thu 14th Nov 1985
A2	<i>Shadow Chasers</i> (2 of 2)	Thu 14th Nov 1985
A3	<i>The Spirit of St Louis</i>	Thu 21st Nov 1985
A4	<i>Amazing Grace</i>	Thu 28th Nov 1985
A5	<i>The Middle of Somewhere</i>	Thu 5th Dec 1985
A6	<i>Parts Unknown</i>	Thu 12th Dec 1985
A7	<i>The Many Lives of Jonathan</i>	Thu 19th Dec 1985
A8	<i>Phantom of the Galleria</i>	Thu 26th Dec 1985
A9	<i>How Green Was My Murder</i>	Thu 9th Jan 1986
A10	<i>Let's Make a Deal</i>	Thu 16th Jan 1986
	<i>Cora's Stranger</i>	unknown
	<i>Blood and Magnolias</i>	unknown
	<i>Ahead of Time</i>	unknown
	<i>Curse of the Full Moon</i>	unknown

and Fluke Man on the covers of all those news-stand titles!

However, the story ideas on *Shadow Chasers* were not particularly new either. The debunking aspect recalled *Project UFO*, the dodgy flying saucer show from J Edgar's buddy Jack Webb based on the files of the equally dodgy *Project Blue* book, while the Supernatural aspects looked like watered-down *Kolchak*.

In the pilot episode, the ghost in a haunted house was revealed, in a feature-length story, to be a voice-activated computer!

Scooby Doo, where are you?

So Far, So Spooky

Spirit of St Louis is about an Egyptian curse – unleashed by King Tut no less. Sadly, Victor Buono was nowhere to be seen.

In *Amazing Grace*, Benedek has an out-of-body experience while clinically dead and encounters the ghost of an elderly woman who begs for his help in exposing unethical goings-on at the hospital they have been taken to following a car crash. So far, so spooky – but during the

Problems for guest stars Stella Pence (Marcia Strassman) and Billy (Bobby Fite)





The investigating team, but not a successful one...

course of the adventure, McKensie disguises himself in a chicken suit as a delivery person, and Benedek enlists the aid of a psychic who speaks through a ventriloquist's dummy.

In *The Middle of Somewhere*, written by Renee and Harry Longstreet, contributors to early *X-Files*, McKensie and Benedek are in a 'plane crash, and awaken in a mysterious limbo which they presume to be Heaven... Well, they have just met Elvis Presley, Amelia Earheart, and Wyatt Earp... The explanation is an amusing one, at least...

Parts Unknown is an old chestnut that opens with accusations of zombies in cemeteries and burial alive. Angry spirits are preventing the demolition of a hotel that is a historical landmark, and McKensie is possessed by a succession of deceased personalities in *The Many Lives of Jonathan*, an episode by future *Trekkers* Hans Beimler, Richard Manning, and Cliff Bole.

The origins of *The Phantom of the Galleria*, in which a mysterious beast man savages bad guys in the **Incredible Hulk/Beauty and the Beast** tradition, are all too transparent.

How Green Was My Murder is our old friend the man-eating plant; sadly, one of the victims isn't Robbie Rist, the **Battlestar Galactica** whiz kid, here guesting as a junior *Shadow Chaser*. At one point, McKensie suffers attempted murder by a lettuce—*Great Vegetable Rebellion*, move over!

Let's Make a Deal concerns a Faustian bargain made in jest... unfortunately to a female acolyte of Merlin. *Ahead of Time* involves a female Time traveller trying to prevent a grim future world as seen since in **Outer Limits** and **Adventures of Brisco County Jr.** *Blood and Magnolias* is a vampire story, *Cora's Stranger* is a typical UFO yarn.

The series ends in the company of wolves, with a wild wolf-girl adventure, *Curse of the Full Moon*.

Jekyll and Hyde

While the stories touched on many of the usual themes of the Supernatural, Paranormal, and Sci-Fi, **Shadow Chasers** was perhaps itself sunk by a schizophrenic Jekyll and Hyde personality. Instead of aiming for the thrills and chills the storylines should have been providing, the series desperately resorted to offbeat moments with wacky eccentrics—a stripper and stand-up at a funeral, a guy with a jungle in his house (been there, done that in **The Avengers**)—which undermined the subject material. Many of the storylines interspersed these jokey interludes with sudden, violent deaths—you have to be **The Avengers** to make that work even half the time. **Shadow Chasers** was a series with a split personality... while the leads had none between them.

Jon Abbott

SPOOF, PARODY AND HOMAGE

THE relationship between Sci-Fi novelists and tv SF producers has never been that amicable. When asked to name his favourite SF tv show, author Robert Silverberg said it was like asking him to name his favourite cockroach – and Gene Roddenberry's remarks about the uselessness of the scripts and story ideas submitted to him by SF novelists are well known. Even allowing for Roddenberry's equally well-publicized egotism and economy with the truth, it's not hard on the strength of the evidence to admit he had a point. SF writers, perhaps wisely, long ago gave up any hope of seeing their work adapted faithfully, or even intelligently, for the screen.

One recalls with amusement producer Ron Schusetz's remarks about Robert Sheckley's *Immortality Inc.*, which became the action film *Freejack*. "It was set 150 years in the future" he explained. "That means a 60 million dollar film... so we set it only 20 years into the future. Therefore, the story had to be 90% different, because what happened in



Austin James (Parker Stevenson)



The title sequence...



Sheel
20 y
most
cynic
mone
most
duc
to hal
velop
ply si
The
work
rightl
ing it
quent
ally s
thing
down
their
whom
ing th
XL5,
mater
pation
ignora
tv seri
out th

Asin

Wh
Well,
diately
great
name
to the
Micha
Wagne
in 199
Probe
cal tv s
the sam
and a
ing in
Blues
Asimo
see the
sets, b
constr
tinguis
ous oth
If anyt

Sheckley's setting couldn't happen in only 20 years'. Thanks to reasoning like this, most writers are happy to sit back and cynically receive Hollywood's easy money for options on their stories that will most likely never get past the next production meeting. Projects pass from hand to hand over the years, languishing in development hell, while SF novelists simply sit back and bank the loot.

Then, every so often, a film of their work actually gets made, and they often rightly complain loud and long, denouncing it to anyone who'll listen. Consequently, when they are employed to actually sit at the typewriter and turn something out, there is a tendency to write down to the audience, and 'dumb down' their material. The producers, most of whom would have a tough time following the plot of an episode of **Fireball XLS**, trot off to Cannes, with promotional materials loudly trumpeting the participation of a big name SF author, blissfully ignorant of the fact that most of the great TV series and films have been made without them.

Asimov Input

What has any of this to do with **Probe**? Well, to look at it, you would not immediately discern the influence of the late, great Isaac Asimov, and yet, there is his name in the publicity material, right next to the late **Hill Street Blues** writer Michael Wagner (both Asimov and Wagner died within a month of each other in 1992). It's difficult, when looking at **Probe**, to see anything other than a typical TV SF show of the '70s and '80s, much the same as a dozen that came before it and a dozen that followed. There is nothing in **Probe** of the integrity of **Hill Street Blues**, let alone the writing of Isaac Asimov, and at all levels of creativity we see the same camerawork, photography, sets, background music, dialogue, script construction, and performances that distinguish—or fail to distinguish—numerous other gimmicky, short-lived shows. If anything, **Probe** is all too predictable.



Probe team Austin James and Mickey Castle (Ashley Crow)

It is exactly what **The X-Files** would look like if it had been put together by committee and network instructions by a hired help like Glen Larson or Bruce Lansbury. The clue, perhaps, lies in the presence of producers Alan J Levi and Stephen Caldwell. Caldwell worked on **Incredible Hulk** and **Outlaws**, while Levi has had a

hand either directing or producing episodes for virtually every Sci-Fi or Fantasy show Universal has ever been involved with. Levi has no personal vision, being as happy to work on **Airwolf** as **Misfits of Science**, but he's slick and quick and a reassuring presence in as much as he's capable of identifying and





maintaining whatever degree of integrity the project started with.

Stars

Probe stars Parker Stevenson, best known for appearing in *The Hardy Boys* in the 1970s, or his marriage to Kirstie Alley, depending on which magazines you read or how good your memory is. Stevenson, one of those twinkle-eyed Dirk Benedict/Doug Barr goofball types with wry smiles and just-washed hair that seem to be unique to the US, and are probably turned out in some plastics factory in California somewhere, shiny Kens to the West Coast's plentiful supply of Barbies, plays misunderstood maverick and child prodigy Austin James, who is working not in a Mulder-ish basement of the FBI where the people who can't touch him can keep an eye on him while he's left to his own devices, but in a giant metal shed for the corporation Serendip Inc, where the people who can't abide him but owe their jobs to him can leave him to his own devices while dealing with the more mundane demands of day to day capitalism. Ashley Crowe is his Scully, Michelle 'Mickey' Castle, a hapless unsuspecting new employee sent by the suits to keep an eye on their Peter Pan cash cow.

Eccentric?

James is supposed to come across as an intriguing, colourful eccentric whose wacky playfulness is charming and appealing, but unfortunately ends up looking like a creepy, manipulative weirdo. We don't so much want to identify with the little jerk as punch him in his smirking face; Castle

THE EPISODES

- | | | |
|----|--------------------------------------------------------|-------------------------------------------------|
| A1 | Probe (1 of 2) | First known transmission:
Mon 7th March 1988 |
| A2 | Probe (2 of 2)
(aka Computer Logic) | Mon 7th March 1988 |
| A3 | Untouched by Human Hands | Thu 10th March 1988 |
| A4 | Black Cats Don't Walk Under Ladders... Do They? | Thu 17th March 1988 |
| A5 | Metamorphic Anthropoloidic Prototype Over You | Thu 24th March 1988 |
| A6 | Now You See It... | Thu 31st March 1988 |
| A7 | Plan 10 from Outer Space | Thu 7th April 1988 |
| A8 | Quit It | Thu 14th April 1988 |

spends the best part of the pilot trying to get his attention long enough to encourage him to pay his utilities bills, only to find that he's been taking care of it all along.

When James isn't demonstrating his fascinating individuality by drinking raw eggs or strapping his naked torso to a computer, he's terrorizing Castle with a mutated spider. In a tv tradition dating back to the '70s and Christine Belford's role with George Peppard in *Banacek*, and still maintained today in series like *The X-Files* and *Sliders*, James the guy is constantly showing up Castle the girl, who – handed the usual contemporary token plum of supposed authority and equality – is nevertheless constantly undermined and taken advantage of by James, who she dutifully follows around two steps behind in every adventure.

We don't leave the women at home anymore, but they can only play with the boys if they do as they're told and don't get in the way of the crime-solving stuff – run along behind the men, like *The Client*'s JoBeth Williams in the opening credits of her own show. As Castle, Crowe panders to this stereotype with a portrait of co-worker that's one part Tara King and one part Lucy Ricardo. Even *Probe*'s opening credits make her look like a fluffy twit. The misogyny of *The X-Files*, in which the supposedly equal Scully is dragged around by Mulder with an invisible ring through her nose, while he disseminates the latest information on a need-to-know basis – every time Scully has a theory, Mulder's just found something to shoot it down; every time she's worked something out, he already knows – is obscured by their mutual affection and Mulder's put-upon, tormented puppy persona. Everyone's against Mulder – they call him names, and his sister's missing.

James has no monkey on his back, so his constant superiority to the ditzy Mickey Castle comes over as simple insufferable smugness. And Castle, while she doesn't have the handicap of Gillian Anderson's over-compensating power-dressing suits and lack of height, pouts and huffs like a schoolgirl. Any self-respecting woman just starting a new job and told that she can't enter the building until she completes a limerick in 10 seconds would take exactly two of them to tell Mr James exactly what solo sex act to perform in language undoubtedly unacceptable to Network Standards and Practices.

The fact that she doesn't sets the tone for their relationship in the series of escapades that follow. Sexual tension between the two is non-existent because you



know Mickey would drop 'em to order as part of her entrance exam (she does every other silly thing without question), and Austin would try and remove 'em with robot arms and then be stuck as to how to proceed...

Film Ideas

As with all these series, including **The X-Files**, **Probe** is a collection of warmed-up second-hand ideas from other films, books, and series. Like the equally short-lived **Shadow Chasers** and **Misfits of Science**, it belongs to the spoof, parody and homage school of programming prevalent in the '80s, complete with cute, knowing titles to reassure the audience that we know they know that we know... Sure, you've seen this all before, but look at the fun we're having with it this time... **Probe** has its own 'killer curse' episode, this time coming from a witch (*Black Cats Don't Walk Under Ladders... Do They?*), a malfunctioning computer episode (*Now You See It...*), close encounter episode (the pre-Jose Chung *Plan 10 from Outer Space*, with an explanation so obvious from the first scenes that it's painful to watch), 'Stepford Wives'/weird community episode (*Quit It*), and super-intelligent ape episode (*Metamorphic Anthropoidic Prototype Over You*). A further irritation is the Sherlock Holmes/Ellery Queen nature of James' convoluted and incredible deductions, which are only right because the writer says they are. They sound terribly clever, but the same details could just as easily be contrived to offer half-a-dozen other equally plausible suppositions.

Serious Approach

While Chris Carter and his chums get all self-referential and post-modern with their *Musings of a Cigarette Smoking Man*, *War of the Coprophages* and *Jose Chung's from Outer Space*, it might be worth them bearing in mind that the successful Fantasy shows have been the ones

Ashley Crow as Mickey Castle



that took themselves seriously, and that **The X-Files** has been successful for the same reason **The Avengers** and to a lesser extent **Kolchak** was – it's the stories that are creepy, not the cast... and the mystery is not how such a silly show stays on the air, but in the quality of the writing. **The X-Files** is popular because it's scary. When it's not scary, it's silly. And when it's silly more often than it's scary, it's going to disappear up its own de-

constructionist rear end, just like the unpopular Tara King **Avengers**, third season **Man From Uncle** and its campy companions, **Shadow Chasers**, **Probe**, and, if it's not careful, **Dark Skies**. The secret of **The X-Files** and all long-running Fantasy shows is that no matter how daft they are, they take themselves seriously. That way, instead of insulting your audience, you double it.

Jon Abbott



JERI LYNN RYAN

COLD WAR WARRIOR

THE YEAR is 1964 and the Cold War between the United States and Russia continues to push the world's two superpowers further apart. As always in politics, however, there are certain instances where two warring factions must come together in a unified show of strength. Such is the case when extra-terrestrial beings threaten the very existence of Humankind. In *Dark Skies*, the Soviets recruit a highly-trained, nonsense and strikingly beautiful comrade named Juliet to assist in this epic and covert struggle between humans and aliens.

"Originally, I was offered a guest-starring part on the programme," reveals Jeri Lynn Ryan, who plays the feisty Juliet. "This was two weeks before the role of Juliet was even created. They had been auditioning people for this guest spot but just couldn't find anyone who they felt fit the character. The casting people knew me and showed the producers my tape. After they saw it they said, 'Great, let's offer her the job.' I was in Chicago at the time, so when they told me this I thought, 'Bonus! I don't have to go for an audition. They're just going to give me this part. I'll fly to Los Angeles for a week, do my work and come back home. It'll be great.'

"I had dyed my hair auburn for an independent film I'd done last summer. When they realized that my hair was no longer blonde they said, 'Oh, we'd love to have you do this role but we really need a blonde for the job.' I said to myself, 'Oh, what the



Jeri Lynn Ryan as Juliet

heck. It's no big deal. I didn't have to audition anyway." Ironically, if I had been a blonde and gotten this particular job I wouldn't have been able to play Juliet.

"Two weeks later the breakdown for a new female series regular came out and it actually specified someone who was dark and mysterious. So I went in and auditioned for the part of Juliet. When I didn't hear anything for a couple of weeks I just assumed that my audition was abysmal," she laughs. "Out of the blue the producers of the show called to tell me that they wanted me to audition for the network executives at NBC. I went in to read for them one afternoon and three hours later they offered me the job. After all this, however, they decided to make Juliet a blonde. The next thing I knew I had to immediately go to the set to have my hair dyed before starting work the very next day. So once it took off it was as if I was being caught up in a whirlwind."

Latest Addition

In *Dark Skies* Ryan's character is the latest addition to Majestic-12, the top-secret government organization whose main objective is to shield the public from anything having to do with the alien invasion. Armed and very dangerous, Juliet has been compared to the lead character in the film and now television series *La Femme Nikita*. Ryan herself, however, likens her alter ego to a Russian female version of the very British James Bond.

"Juliet is a tough cookie," says Ryan. "She's very intelligent as well as independent and self-motivated. When you first see her it's 1964, a time when military organizations weren't exactly welcoming women with open arms. She comes in and literally busts down the walls of this old boy's club. Juliet is more than capable of taking on any man in the room as well as handling any situation that may arise and she demands to be taken seriously. She knocks a few heads around and shakes some people up a little bit including John Loengard [Eric Close]. Juliet is very much a woman ahead of her time."

Début

Ryan made her début on *Dark Skies* halfway through the show's first season in the episode *The Warren Omission*. In this story Attorney General Robert Kennedy makes a move to expose Majestic when the Warren Commission begins investigating



Hippy-time in the final episode, *Bloodlines*



"Juliet is a tough cookie," says Ryan

the death of his brother President Kennedy. "It was kind of a nerve-wracking experience," recalls Ryan. "The series had already been around a while before my character was introduced. At this point people had been working together for almost a year. They all knew each other and were like a big family. All of a sudden here was this new girl coming into the picture. I really wasn't sure how the dynamics of everything was going to work. Up to now Megan Ward [Kimberly Sayers] had been the only female regular in the entire cast. I needn't have been worried. Everyone, particularly Megan, has just bent over backwards to make me feel comfortable.

"Another reason why I was nervous had to do with the fact that in my very first scene I come in and take out three Federal agents

and then throw Loengard across the room. Juliet is not exactly subtle," laughs the actress. "She knows how to make an entrance. When I got ready to do this scene I assumed that you have a stunt double who does the stunt and that's just the way it works. It didn't take me long to find out that they only do the really, really dangerous work like pulling Megan down a flight of stairs and things of this nature. When it comes to everything else you're pretty much on your own. It's you who's in there doing the kicking, hitting and other physical work. I learned very quickly how to do all these things and, once I got over the initial fear and shock, I found it to be a lot of fun and a great tension release. I was ready to take on the entire crew," jokes the actress.

Further Development

Ever since Juliet burst onto the scene in *Dark Skies* the show's writers have continued their efforts to further develop the character. Stories such as *White Rabbit* and *Shades of Gray* give viewers the opportunity to sit back and delve into Juliet's past and they find out exactly what makes her tick. "I really enjoyed the one we just finished yesterday called *Pray in Darkness* which takes place during the 1965 New York blackout. At this point in the programme the relationship between John and Juliet has changed, so there was a bit more for me to sink my teeth into and that made the work a lot more fun.

"I can't wait to start work today on our latest episode because it's very much a Juliet story. Most of the action takes place in the Soviet Union and Majestic and it gives you an even greater sense of what



"She's very intelligent as well as independent and self-motivated"

goes into the making of Juliet. They reveal more of her background and training as well as talk about all of the people with whom she's dealt with in the past. There's also a great deal of physical action. I get to shoot my little AK-47 assault rifle and whatever else we've got, so I can't wait to kick some alien butt," she chuckles.

As the parents of a two-year-old son named Alex, Ryan and her husband have very little time to sit down and watch television. Because of this the actress was only slightly familiar with *Dark Skies* when she was cast in the series. Ryan had seen a few episodes including the pilot, which she thought was outstanding, but was more familiar with the reputations of the actors she would be working alongside.

"They're all very professional and very good at what they do," says Ryan. "Sometimes you'll work with an actor who has that going for them but they're not the nicest of people to be around. That's not the case with Eric, Megan and JT Walsh [Captain Frank Bach]. They are more than gracious and a lot of fun. We have a ball working together. They're so willing to meet and talk about things as well as work out any little problems we might be having with a scene before we get to the set. It sounds as if I'm gushing and I probably am, but I just couldn't ask to work with a better cast or crew.

"When you're filming a television series you don't have a great deal of time for rehearsal. Some actors don't want to give up their free time in between scenes or after hours to work on things. It's pretty much, 'When I'm home that's it. I'll see

Bloodlines Finding out more...



jeri lynn ryan as juliet



cy re-
ining
e with
ere's
I get
e and
wait to

d son
have
h tel-
s was
Skies
n had
pilot,
g, but
ons of
side.
very
ome-
o has
e nic-
ot the
Cap-
n gra-
work-
meet
k out
aving
et. It
bably
with a

n se-
he for
give
or af-
pretty
ll see



Shades of Gray
Closer to the enemy...

you on the set.' This is not the case with **Dark Skies**. It's very much a team effort because everyone wants to make the show as good as possible. I can honestly say that there's not one thing that I would change. It's been a terrific experience."

Growing Up All Over the World

Ryan was born in Munich, Germany and grew up on Army bases all over the world. In the United States she lived in such places

as Kansas, Maryland, Georgia and Texas before her family settled down in Paducah, Kentucky when she was 11. Her father, a master sergeant, retired at that time, whereupon her homemaker/mother embarked on a career as a social worker. The actress feels that her vagabond years of moving around the world helped to prepare her for a performing career.

"You'll find that lots of actors are Army brats," says Ryan. "That's because you need to learn to be the new kid in school and play a different role to fit in. When you're a child and going through the mov-

ing it's tough, but now as an adult I realize it taught me to be adaptable.

"When I was a little girl I was torn between becoming an actress or a veterinarian," she recalls. "All through my senior year in high school I was trying to decide between majoring in theatre or bio-medical engineering. I began doing community theatre in junior high school and kept performing in shows throughout high school. So it was an easy choice for me when I finally got right down to it and asked myself, 'What's going to make me the happiest?' Of course, my very practical nature won out and instead of bio-medical engineering here I am," laughs Ryan.

After graduating from prestigious Northwestern University as a National Merit Scholar with a bachelor of science degree in theatre, Ryan moved to Los Angeles and started looking for acting jobs. She had only been in town for three months before being hired to play a swimming instructor in an episode of the American sitcom **Who's the Boss**. "I was absolutely terrified. The show was filmed in front of a live audience and the scenes were done in order just as if you were working on the stage. Although Northwestern prepares students to work in the theatre they never really taught a class about acting on film. I didn't realize that working in front of a camera was entirely different from performing on stage. For example, it never occurred to me that the microphone is six inches from your face. Because of this I ended up projecting my voice at the audience. When the episode was broadcast I very nearly died because it sounded as if I was yelling at everybody," she laughs. "It was a little embarrassing but I learned my lesson."

The Nice Girl Next Door

Ryan spent her first two years on television playing "the nice girl next door" but made a radical departure from this when playing a lesbian Soap Opera actress who endured a staged marriage to a gay bridegroom in two episodes of **Melrose Place**. Along with her work in such series as **The Flash**, **Murder, She Wrote**, **Matlock**, **Reasonable Doubts** and **Diagnosis Murder**, the actress has appeared in the made-for-television features **Nightmare in Columbia Country**, **Coed Call Girl** and NBC's **In the Line of Duty: Ambush in Waco**. One of her favourite roles is one that she did during the summer of 1996 in the independent film **The Last Man**.

"I just loved that character. She had so much going on in her life and was trying

to be a good woman but various obstacles kept getting in her way. It gave me the opportunity to really stretch my range as an actress and made for a very pleasant change from some of the characters I'd been playing.

"All of the components that went into making this character such a challenge and a joy for me to play can be found in my role of Juliet on **Dark Skies**. With very few exceptions almost all the work that I've done as an actress has been a variation on a theme. It always seems as if I'm playing the sweet, nice thing – the ingenue. She's either a victim or this innocent young girl who's in love with the nice boy who the bad girl is trying to get. Because Hollywood is so type-oriented these roles are, for the most part, the majority of what is available for actresses like myself.

"In **Dark Skies** I get to play a very strong woman. I'm looking forward to growing with my character and watching her change as well as experience the different things in her life and how they affect her and the relationships she has with others. That's what's so great about this job. I get to play and to live out all these little fantasies every week and people pay me for it. What could be better than that?"

Steven Eramo



Jeri Lynn Ryan

Events move on for John (Eric Close) and Juliet (Jeri Lynn Ryan) in *Bloodlines*



THE GASLIGHT GHOUL

aka

FOG

The Plot

In the fogbound cobbled streets of night-time London, November 1968, an old-fashioned knife grinder obliges a customer in a black cape by restoring the cutting edge and lustre to his Victorian swordstick. As the cloaked figure places the blade in a cricket bag, he drops a piece of paper: *'100 Guineas reward for information leading to the arrest of the person known as the GASLIGHT GHOUL perpetrator of many vile & grisly murders near Gunthorpe Street London during the months of October & November 1888. He is tall, bearded and has been seen carrying a long carpet bag.'*

Mr Haller, Mr Streddelestaff, Mr Valarti and Mr Grunner, four foreign delegates attending the World Disarmament Committee, emerge from their train into the London mists to be greeted by Steed and his aide who will walk them to their hotel. In the narrow alleyways, Grunner becomes lost after an accident with his pebble-spectacles and is stalked by the black-caped figure. Fortunately, Grunner has Steed's address card and is able to find his way to the agent's apartment at Stable Mews where he meets Tara. Overcoming Grunner's notable lack of English, Tara discerns that he is one of the visiting committee members; telling Grunner not to leave Steed's flat, she leaves to find Mother, unaware that the cloaked and top-hatted figure is watching her go. Tara finds Mother and Rhonda attempting to navigate a mini-moke



Tara finds the body of Grunner in Gunthorpe Street

fantasy flashback

through the thick fog, but meanwhile the dark stranger telephones Steed's flat and, in Grunner's language, lures the luckless delegate to a deadly meeting with his swordstick in a dark alley that even Grunner's lucky white heather cannot save him from. Tara finds Grunner's corpse on the cobbles of Gunthorpe Street a moment later, and her brief attack on a figure lurking around a corner leaves her with a swordstick as she hears the killer make his getaway in a horse-drawn hansom cab.

Tara and Steed discuss the situation with the fogbound Mother; the killing has all the hallmarks of the Gaslight Ghoul, a bearded figure who killed his victims in this area 80 years ago. Tara and Steed are re-enacting Grunner's killing when they see a caped figure crouching in an alleyway; when they approach the man flees, leaving behind a cloak hired from 'Mask & Face Theatrical Costumiers'. While Steed investigates the swordstick, Tara visits the offices of 'Mask & Face' about the cape: both trails lead them to the lodging room of Mr Charles H Osgood. Osgood's landlady admits them to his antiquarian room where they wait for his return — meanwhile the Gaslight Ghoul slaughters Valarti in a dark alley.

When Osgood returns to his lodgings, Steed and Tara overpower him and soon ascertain that he is not the killer; his apparel is because he is a member of the Gaslight Ghoul club, formed to investigate the unsolved murders of the East End. He admits that the sword used on Grunner was his, but that it must have been stolen from the club's Black Museum.

Moments after Steed and Tara have left, the Ghoul kills Osgood and leaves a note telling the agents not to interfere. Steed and Mother hatch a plan to allow Steed membership of the club via a faked diary from his Great Aunt Florence which describes a hitherto unknown tenth Gaslight Ghoul murder. While Tara is sent to investigate the offices of Sir Geoffrey Armstrong, the president of the club, Steed ventures into the misty interior of the establishment itself to confront its members, each with top hat, beard and cape. Met with caution at first, Steed's diary means he is soon eagerly accepted by Armstrong, and is given a tour of the Black Museum by the club secretary, Mark Travers. Travers is horrified to find a number of swords have been stolen, and the curator, Wellbeloved, comments that only Sir Geoffrey was about when they went missing. On leaving the museum, Steed learns that Sir Geoffrey, a

Mother becomes lost in the London fog on board his mini-moke



Tara and Mother examine the swordstick used to kill Grunner





Steed hears a scream coming from Osgood's lodgings

surgeon, has been called away from the club...

Sir Geoffrey finds Tara searching his office, but she attacks him with a lamp and vase and escapes; returning to Steed's flat she thinks she sees the Ghoul, but it is only Steed in his new outfit. He is proposing to ensure the safety of the last two committee members while Tara investigates Bartholomew Sanders, the only hansom cab hire service around. While Steed saves Mr Haller from a Ghoul attack in the dark passages near his hotel, Tara listens to the hansom cabs owned by Sanders but fails to identify the one she has heard. After she has left, Sanders recalls a strange rental from the other day and makes a phone call. Steed and Mother discuss the members of the club: Sir Geoffrey is a staunch right-winger and a member of SADOBE (Society Against the Disintegration Of the Brit-

ish Empire) and would oppose disarmament. Returning to the club, Steed plans to follow Sir Geoffrey, leaving a few moments after the surgeon. In the swirling fog, a waiting figure coshes him...

Sanders rings Tara and asks her to return to see him; by the time she arrives he has been killed by the Ghoul (who evades Tara) and she discovers a recent hire form in the name of Sir Geoffrey Armstrong. Arriving outside Sir Geoffrey's, she meets Steed who has recovered and is keeping watch. They see the Ghoul leave in Sir Geoffrey's car, and while Tara follows in Steed's Rolls, Steed investigates the office: there he finds the fatally stabbed Sir Geoffrey. The list of the club members has been stolen and a quote from the Ghoul has confirmed the identity of the killer to Steed. Tara arrives at the club and finds a tape recording of a hansom cab in Sir

Geoffrey's car; venturing inside the establishment she finds herself pursued through the foggy interior by the Ghoul. The Ghoul corners Tara in the Black Museum where she catches her foot in a trap: the killer is Travers, a man whose living is made in armourments. Steed arrives in the nick of time and uses a sword to deflect the blades which Travers hurls at him, overpowering the villain with a final blow to the jaw.

Later, Tara's flat is thick with fog inside because the air conditioning system has gone into reverse: the mist is so dense that Mother and Rhonda drive their mini-moke through the flat by mistake!

Background

Jeremy Burnham had originally been an actor, and had indeed appeared in two of the filmed episodes of *The Avengers* which



Steed leaves the Gaslight Ghoul club, only to be attacked by the ghoul...

starred Diana Rigg: *The Town of No Return* in 1965 and *The Fear Merchants* in 1966 (broadcast in 1967). However, he was also breaking into writing, such as a script for the BBC Drama series *Mickey Dunne* in 1967. Around March 1968, Burnham was asked to write three scripts for the new season of *The Avengers*, which was then currently filming with Patrick Macnee and Linda Thorson; indeed, at this time the positive reaction to the American screening of Thorson's debut episode, *The Forget-Me-Knot*, caused Patrick Newell to be placed under contract for regular appearances as Steed's crippled boss, Mother. Burnham's first batch of scripts comprised *Atishoo*, *Atishoo*, *All Fall Down* (latterly *You'll Catch Your Death*), *Lies* (latterly *False Witness*) and *Love All*. Some time later he was invited to submit further ideas, one of which was entitled 'The Gaslight Ghoul'.



Fowler, the proprietor of 'Mask & Face Theatrical Costumiers'

CREDITS

John Steed Patrick Macnee
 Tara King Linda Thorson
 The President Nigel Green
 Travers Guy Rolfe
 Mother Patrick Newell
 Carstairs Terence Brady
 Sanders Paul Whitsun-Jones
 Maskell David Lodge
 Fowler Norman Chappell
 with
 David Bird, Patsy Smart, John Garrie,
 Frederick Peisley, Arnold Diamond, John
 Barrard, Frank Sieman, Virginia Clay,
 Bernard Severn, Stan Jay, William Lyon
 Brown
 Rhonda Rhonda Parker [uncredited]

Producers .. Albert Fennell, Brian Clemens
 Teleplay Jeremy Burnham
 Director John Hough
 Executive in Charge of Production
 Gordon LT Scott
 Music Laurie Johnson
 Production Controller Jack Greenwood
 Production Designer Robert Jones
 Script Editor Terry Nation
 Director of Photography David Holmes
 Editor Manuel del Campo
 Production Manager Ron Fry
 Post Production Co-ordinator
 Ann Chegwidgen

Patrick Macnee's Suits designed
 by Himself

Miss Thorson's Costumes designed
 by Alun Hughes

Casting Director G B Walker
 Unit Manager Laurie Greenwood
 Assistant Director Ron Purdie
 Camera Operator Geoff Seaholme
 Associate Art Directors Kenneth Tait
 Richard Harrison
 Set Dresser Simon Wakefield
 Continuity Kay Perkins
 Make-up Jim Hydes
 Hairdressing Mary Sturgess
 Costume Supervisor Ivy Baker
 Recording Director A W Lumkin
 Sound Recordist Claude Hitchcock
 Dubbing Mixer Len Shilton
 Sound Editor Peter Lennard
 Music Editor Paul Clay
 Construction Manager Herbert Worley
 Supervisory Electrician Roy Bond
 Stunt Arranger Joe Dunne

UK airdate: 12th March 1969 (Thames)
 US airdate: 17th February 1969 (ABC)



Steed and Tara
 in scene of Grunner's death

The inspiration for Burnham's storyline came from two sources. The first was the highly atmospheric legend of Jack the Ripper, an unidentified murderer who between August and November 1888 mutilated six female prostitutes in London's East End; indeed the date for the murders of Burnham's own version of the Ripper, the Gaslight Ghoul, was set around the same period – Jack the Ripper had previously been used in other telefantasy series as the focus of *Thriller: Yours Truly*, *Jack the Ripper*, *Twilight Zone: The New Exhibit* and *Star Trek: Wolf in the Fold*. Burnham also used elements from the works of Edgar Allan Poe, the American poet and storywriter who lived from 1809 to 1849 and became remembered for his weird and fantastic Horror works such as *The Raven* and *The Murders of the Rue*

Morgue; the villain of the piece, Mark Travers, gives himself away by referring to Poe's 1849 poem *For Annie*:

And the lingering illness
 Is over at last –
 And the fever called 'living'
 Is conquered at last

In Burnham's original storyline and script, there were various differences from the finished programme. There was a further member of the disarmament committee and two were murdered early on in the story. Mother and Rhonda were driving around in Mother's Rolls Royce (as opposed to a mini-moke used in the actual show) and the name of Osgood's landlady was given as Mrs Golightly. Tara originally knocked Sir Geoffrey out with a chair (in the finished fight she uses an angle-poised lamp and a vase) and there was further material between Steed and another agent, Carstairs (whose role was minimized), as they made Haller safe at Steed's apartment with an arsenal of weapons to protect him after the abortive attack on his life. As Steed raced to the Gaslight Ghoul club to save Tara, he was concerned that the wheel would fall off the hansom carriage he was forced to use.

The director for *Fog* (as the story was later retitled) was John Hough, formerly a second unit director on the later colour episodes of *The Avengers* which had starred Diana Rigg, filmed in Summer 1967 – a role he had also performed on *The Champions* filmed at the same studios. Hough's first episode as director had been *Super Secret Cypher Snatch* earlier in 1968, followed by the *The Morning After* during the



'Plan 14, Subsection D: Gaslight Ghoul'
 Steed and Tara overpower Osgood

fantasy flashback



Linda Thorson is directed as Tara searches Osgood's belongings



Tara retrieves the swordstick used to kill Grunner (note the cushion in this rehearsal shot)

summer. *Fog* was to be his third and final direction assignment on *The Avengers*, after which he graduated to work on other genre films including *Twins of Evil*, *The Legend of Hell House*, *Escape to Witch Mountain*, *Return from Witch Mountain* and *The Watcher in the Woods*.

Cast as Sir Geoffrey Armstrong was Nigel Green, a South African-born actor who specialized in playing authority figures. After starting in the theatre he had entered films in the 1950s and appeared in

movies such as *Jason and the Argonauts*, *The Masque of the Red Death*, *Zulu*, *The Face of Fu Manchu* and *The Ipcress File*; he had also guest starred in a Diana Rigg episode *The Winged Avenger* filmed in 1966 (the same episode also featured John Garrie, recast here as Wellbeloved, the museum curator). Green was to die in 1972 after an accidental overdose of sleeping pills. Playing the villain, Mark Travers, was the avuncular actor Guy Rolfe who had featured in movies such as *Odd Man*

Out, *Yesterday's Enemy* and *King of Kings*. A couple of other character actors were also called upon to fill key roles: Norman Chappell who had played various serio-comic roles (and the film *Carry On Cabby*) played Fowler, the Mask & Face costumier (and had earlier appeared in the Ian Hendry episodes *Dance with Death* and *Dead of Winter*, the Honor Blackman episode *The Gilded Cage* and the Diana Rigg episode *Murdersville*), while the sword expert Maskell was played by David



John Hough's film crew shoot Tara and Mother discussing Grunner's death

Steed uses his Russian sabre skills against Travers in the Black Museum



Lodge, a London actor who featured in *The Cockleshell Heroes* and subsequently worked on many films with Peter Sellers including *Two-Way Stretch*. Some of the other cast also had previous appearances in *The Avengers*: Arnold Diamond had been in *Who's Who???*, William Lyon Brown had appeared in *Death's Door*.

Shooting began around 14th December, 1968 after the conclusion of filming on *Stay Tuned*. The episode was notable in that it featured no exterior filming at all and was completed entirely within the confines of the sound stages of Associated British Elstree Studios. In addition to the standing sets of Steed's and Tara's apartments, a section of exterior street which had featured prominently in *Stay Tuned* was further redressed and played an even larger role in *Fog*; much of the sound stage was taken up with the streets, alleyways and cut-throughs around Gunthorpe Street. The stylized look of the episode was assisted by subsidiary characters who could have applied equally to the 1880s as the 1960s: an organ grinder, a blind man tapping with his stick, a lady selling lucky white heather, the street corner knife-grinder, a rag-and-bone man, a

beggar. Many of the main characters wore Victorian fashions (notably Fowler, Sanders, Mrs Golithly and even Mother, who sported a checked cape and high winged collar). The sets were also kept filled with drifting dry ice smoke to simulate the foggy conditions of London, November 1968. This included the interior of the Gaslight Ghoull club, a set which reused heavily stylized set elements from previous episodes, including a penny farthing and even an old milk cart which hailed from the 1965 Norman Wisdom movie *The Early Bird*.

Various forms of transport were used in studio, notably the hiring of a hansom cab which was pulled by a horse called Planet. Mother and Rhonda drove around on a white mini moke which had been decked out with all manner of navigational equipment. The episode marked the final appearance of Steed's 1927 Rolls Royce Silver Ghost, from the subsequent episode it was replaced by a 1923 Phantom Tourer model.

Paul Weston doubled for Macnee as Steed in the climactic action sequences as the hero confronted Travers in the Black Museum. Film editing was used to make the blades appear in the correct places on cue when

hurled by the villain. The episode concluded with another of the rather bizarre 'tag scenes' which the series became notable for: in this case a scene shot in close-up in Tara's flat which showed only the feet and hands of Steed and Tara, with dialogue added from Macnee, Thorson and Newell.

Production on *Fog* was completed on 31st December, 1968; the next episode in production, Burnham's *Who Was That Man I Saw You With?*, opened with a murder sequence shot on the same Gunthorpe Street alleyway set as that used for the bulk of *Fog*.

During editing of the finished episode, a sequence in which Steed visited Maskell, a master cutler, who helped him trace the swordstick they had found back to Osgood was removed. This meant that Steed now joined Tara at Osgood's lodgings having followed his own enquiries, and although David Lodge was credited on the show itself, his part had been completely deleted. The opening sequence of *Fog* concluded with the episode's title being displayed in a distorted and jagged typeface over a shot of the fallen reward notice. Laurie Johnson also provided several new compositions towards this specific episode.

As with most of the Tara King episodes, *Fog* was broadcast in the USA before its British debut: ABC networked the episode on 17th February 1969. Thames Television broadcast *Fog* 24th in its run of the seventh season on Wednesday 12th March 1969 at 8.00pm, and the episode was one of the few Tara King entries to hark back to earlier days of the show with a two-line tag in its publicity material ('Steed rides a hansom cab - Tara meets the Gaslight Ghoull'). Around this time though, *The Avengers* had lost its semi-networked status with the merger of ABC and Associated Redifusion to become Thames. Because of this, broadcast across the UK regions was staggered: Yorkshire took the episode three days later on 15th March, ATV had already shown it on 7th March, Granada did not take it until 22nd June. The episode was repeated in most ITV regions in 1970/71, and aired in France (where the show was very popular) under the title *Brouillard* (a literal translation of 'Fog'). Channel Four broadcast the episode in 1984 during their first run of Linda Thorson episodes. The episode was released on video by Lumiere in 1994 as part of *The Avengers Volume 11*. It was repeated a further time on Channel Four (with minor cuts, apparently to remove violence relating to knives and, oddly, Sir Geoffrey's dying line of dialogue) during 1996.

Andrew Pixley

Xtra - Xtra - you'll find
more to read in Starburst

These recent editions of
Starburst are still
available at £2.75/\$4.99
each from our Back
Issues Department



STAR WARS
Producer Rick McCallum
on the present & future...

TERRY PRATCHETT
Hear from the author as
DISCWORLD reaches TV

THE PREMIER MAGAZINE OF SCI-FI ENTERTAINMENT • #225 • £2.75
MALT £11.00 CAN \$7.95 US \$4.99

STARBURST

CRIME TRAVELLER
We go back and
discover what really
happened in its
creation

THE SAINT
Director Phillip
Noyce and the
missing ending

12 page
pull-out
inside

More new
episodes, plus
writer Jeffrey Vaming

X-FILES

Visual
Imagination
PUBLICATION

9 770955 411097

Available from all good
newsagents and specialist shops and also
by mail. Starburst costs £2.75 (US \$4.99) plus 80p (Overseas
£1 surface/£1.50 airmail; US \$2) postage. Available from Back Issues
Department, Visual Imagination Ltd, PO Box 371, LONDON SW14 8JL, UK
Or for USA: Visual imagination Ltd, PO Box 156, Manorville, NY 11949, USA

Don't miss the latest issue of Starburst

OUT NOW

EDDIE CIBRIAN

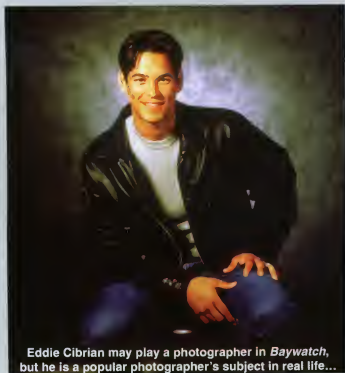
BAYWATCH NIGHTS' BOY WONDER

AS photographer-turned-sleuth Griff Walker on the syndicated television series *Baywatch Nights* actor Eddie Cibrian risks his life each week to protect the world from a host of nocturnal nasties. Fresh from his long-running stint as the scheming and evil Matt Clark on America's top-rated soap opera *The Young and the Restless*, Cibrian worked hard to make the transition from daytime hunk to primetime performer.

"At the time I heard about the opening on *Baywatch Nights* my story line on *The Young and the Restless* was coming to an end so to speak. So I was out there looking for another project," explains Cibrian.

"Apparently, they had auditioned 300 actors for the part of Griff Walker. They eventually got down to three and then decided that they wanted to recast the whole thing again because not one of these three people worked out.

"They saw my tape from *The Young and the Restless* and called my agent. I went in to have a general meeting with the casting directors. We talked for a while and the next day I came back and read for the executive producers including David Hasselhoff. It was me and two other guys and for some reason they like me the best. David had also been on *The Young and the Restless* and we clicked right away. So I started work the next day. It was that quick."



Eddie Cibrian may play a photographer in *Baywatch*, but he is a popular photographer's subject in real life...



The character of Griff Walker was originally introduced into the series programme as a photographer who owned his own studio across the hall from Mitch Buchannon's (David Hasselhoff) detective agency. A confirmed man of action, it is not long before Griff offers to assist Mitch and his associates Ryan McBride (Angie Harmon) and Donna Marco (Donna D'Erico) with their investigations. When **Baywatch Nights** returned for a second season the focus of the series shifted from a conventional crime drama to something that more closely resembled **The X-Files**. Cibrian found that the role his character played within the context of the programme also changed. "Griff went from being a photographer to becoming more of a friend to Mitch and the others as well as taking a more active part in the detective work. So I eventually ditch my camera and now I occasionally grab a gun or whatever else is available and go out to fight the creature of the week. I guess you could say I've basically become Robin to David Hasselhoff's Batman," he says with a chuckle.

Mitch and the others are intrigued when a mysterious stranger named Diamont Teague (Dorian Gregory) contacts them to ask for their help in solving cases of a bizarre or unexplainable nature. They are soon drawn into the world of the supernatural and paranormal where faceless clones, extra-terrestrials, blood-sucking vampires and thousand-year-old Vikings rule. The format change was not only wel-



The *Baywatch Nights* team



comed by the entire cast but Cibrian feels that it actually helped to revitalize the programme and put a fresh spin on the age-old private eye theme.

"In the first season a lot of people really didn't know in which direction **Baywatch Nights** was going," explains the actor. "They decided to make a bold move and change things around during the show's second season. As a result it gave the programme a good sense of stability as well as attracting new viewers. Because of

the huge interest generated by the whole **X-Files** phenomenon a lot of people have become interested in the unexplainable. Some individuals believe that they've actually seen or been part of these events but don't really know if what they've experienced actually took place.

"On **Baywatch Nights** we're dealing with these issues but not trying to explain them or decide whether or not they're true. What we're saying is, 'Look, things like this happen. We're going to get in there and try to solve things.' We don't try to explain things with a lot of dialogue like they do on **The X-Files**. We tell our story with lots of action and try to show audiences what happens when the unusual occurs. All of this has really helped the show. Our ratings this season as compared to last season have doubled, which in itself shows you that it has been a good

change.

Things got a bit monotonous during our first season. Just how many stories can you come up with involving murders, robberies and corporate take-overs? With this type of story line you can dream up millions of possibilities and that's definitely a good thing."

Underwater Favourite

In *Terror of the Deep*, the second season opener for **Baywatch Nights**, Mitch puts the diving skills he learned on **Baywatch** to good use when he and Griff have to search for survivors of a sunken freighter. What they find instead is The Ajojun, a strange being from an ancient legend who leads them on a deadly game of cat and mouse through the streets of southern California.

"This is one of my favourite episodes just because of all the underwater stuff," says Cibrian. "Some of the scenes with David and I played out almost like those from **Butch Cassidy and the Sundance Kid**. The two of us played off each other very well and I thought the show came out terrific.

"Another episode I like is one called *Ascension*. In this one Griff takes on Teague, the guy who gets

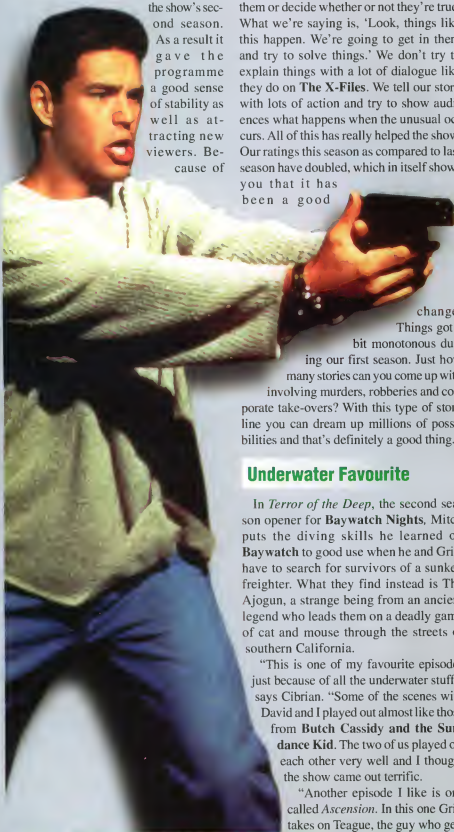
us involved in all of these paranormal adventures. As the story develops it shows the deep affection and love I have as a friend for David and Angie Harmon's characters, both of whom are kidnapped by these clones. Griff ends up being the guy who has to go in to rescue them. He gets into a big argument with Teague and basically tells him that he'll do whatever he has to in order to save Mitch and Ryan. The story gave me a lot to do and I think it was a good turning point for my character."

Episodes such as this one and *Frozen Out of Time*, in which Griff and Mitch battle a frozen Viking warrior revived from a long and chilly slumber, has Cibrian using his brawn as well as his brain. A natural athlete, the actor enjoys the challenge of doing his own stunts. "I do as much as they let me get away with," he says happily. "I'd love to do it all because most of the stunts aren't that risky but there are some things that they won't let me do because of insurance reasons. I grew up playing a lot of sports, so getting involved in all of this action is, for me, one of the fun things about working on the series. Sometimes it's discouraging to watch a stunt guy do something that I know I could do but you have to respect the decision of the producers and do what they think is best."

Camaraderie

The second season of **Baywatch Nights** has not only given Cibrian a stronger screen presence but has allowed him to interact more with his co-stars including David Hasselhoff and Angie Harmon. The camaraderie that is shared between their characters while hunting down bug-eyed monsters or fighting for survival in an alternate dimension does not end when the cameras stop rolling.

"David is like my big brother," says the actor. "We've actually become close friends and we hang out together on and off the set. The man is amazing to me because he has so much going on in his life. He has two series, a singing career and does a lot of personal appearances all around the world yet he never seems tired. At the age I'm at now I would be exhausted doing what he's doing. I'm so impressed by the fact that he continually comes to the set with so much energy and enthusiasm. When David's working it's like boom, boom boom. It's, 'Let's go! Let's have some fun! All right, I'm out of here. See you tomorrow. Bye.' And he comes back the next day with the same attitude. It never





Angie Harmon, David Hasselhoff and Eddie Cibrian

changes. I think that's so critical when you're working on a series to have a leader that is always working to keep things up-beat.

"The same can be said for Angie Harmon. She is such a beautiful woman but she's also just like one of the guys. Angie could be the only woman in a group of 20 guys and she'll get along fine just the same. That's what's so great about her. She's this incredibly stunning woman who, at the same time, is not afraid of getting in there and interacting with whom-ever she may be with at the time. We've become great friends too. All of us get along so well that coming to work is almost like going out to play, which makes my job even more fun."

Jokes

Cibrian roars with laughter when asked to recall an amusing anecdote from a typical day on the set. "David is a practical joker and likes to keep things alive and up-tempo. He has a fake iguana that looks pretty real, so much so that it would scare anybody. He managed to sneak into Donna D'Erico's trailer and hid this thing inside her toilet. All of us were sitting around outside and Donna had to go back to her

trailer to use the bathroom. When she lifted the lid of the toilet the iguana was staring up at her. We heard this loud scream and turned around to see Donna running out of her trailer. Everybody was laughing hysterically and, as for me, I was rolling around on the ground in tears. Thank God that David hasn't gotten me yet," laughs Cibrian.

Getting to play a new character was not the only thing to change when the actor

made the move from working on a day-time Soap Opera to a night-time drama. Cibrian was required to memorize 30 pages of dialogue a day while working on **The Young and the Restless**. He and the rest of the cast filmed five new episodes of the series a week with most of the work being done on a soundstage. It takes six days to film a single episode of **Baywatch Nights** and, unlike working on most Soap Opera, the majority of each story is al-



Terror from the deep...



Ready for the next underwater adventure.

of my friends are doing.' So they said, 'OK.'” Cibrian proved that he was just as talented on the playing field as he was in front of the camera. During his high school years he excelled in several Varsity sports including baseball, football, soccer and volleyball and then completed his high school sports career by receiving several All State Honours.

“When I got to college I knew that I needed to make some money. I looked back at the commercials I did as a kid and said to myself, ‘Wow, when I did do something I made a lot of money.’ So I thought about trying to get back into the business. I got a new agent and they started sending me out on auditions right away.”

Cibrian picked up where he left off by immediately landing a national commercial for Day Runner. In a matter of months he starred in Malcolm Jamal Warner’s Emmy award-winning television special entitled **Kids Killing Kids**. This led to several Soap Opera auditions including one for the part of Nick Newman on **The Young and the Restless**. Although the network executives at CBS Television felt that he was too old to play the role of Nick, they were so impressed by his acting abilities that the show’s producers decided to create a character just for him. Within the first three months of playing the scheming Matt Clark, the actor received so much fan mail that CBS signed him to a three-year contract.

“That role really has been my most challenging one so far,” says the actor. “Matt was such a total opposite from me. I really had to create this character from nothing. He was a rapist, a liar and everything else that was bad but he was also intelligent as well as conniving and methodical. Matt had to be very smart because he always weighed out the consequences of his actions and knew what was going to happen next. It was a tough role for me to play and, supposedly, I was very convincing. I would go out in public and people would say, ‘Oooh, you’re so bad. How could you do some of those things?’ However, once I got to talking with them they would say, ‘But I love you. Your character is great but he’s so rotten.’ Matt actually started out as a good guy but halfway through my first year they changed him. At first I thought I wouldn’t be able to walk into a mall because some people take these things so seriously but nothing ever happened. The viewers really enjoyed my performance and were so appreciative of my work on the programme.

most always shot outside the confines of the studio.

“I’m glad that I did **The Young and the Restless** because it really prepared me for **Baywatch Nights**, which has a more relaxed schedule. You can really concentrate on a scene because you have so much more time to do your work. Instead of doing 30 pages of dialogue a day I’m doing one-and-a-half pages, so I get to spend more time on what I’m doing. You also get to enjoy these marvelous free lunches,” Cibrian laughs, “so there are a lot of perks.”

Childhood

Born on the 16th of June, 1973 in Burbank, California, Cibrian was raised in the San Fernando Valley. The only child

of Carlos and Hortensia Cibrian, the half-Cuban, half-Spanish performer became involved in acting when his father discovered that the son of a family friend was getting cast in commercials. The elder Cibrian asked his son if he would be interested in trying to break into the business. Between the ages of 12 and 15 Cibrian appeared in six or seven commercials but during that time he became less and less enamored with the idea of performing in front of a camera.

“When I was doing the commercials it was terrific,” says the actor. “I was having such a good time but I really dreaded the auditioning because it was so time consuming. In the end I told my parents, ‘I’m through with this. I want to play sports and just enjoy myself as a kid and do what all

Parent Support

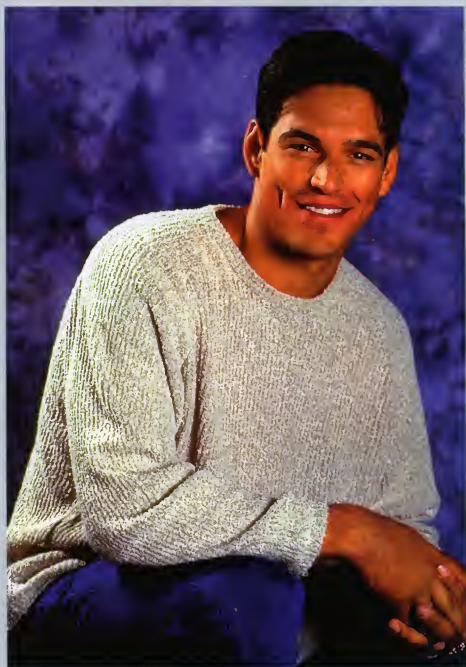
Two people who are particularly proud of Cibrian's acting work are his parents, both of whom unconditionally support their son in whatever he does. "They are my number one fans," he says proudly. "Every time I'm on television or if there's a special show that I'm in that's going to air, my dad calls everyone up and designs flyers on his computer to send out to all his friends. My mother also takes care of a lot of my fan mail. My whole family as well as friends are so supportive and proud of me, all of which makes me feel very good about what I'm doing with my life."

Currently, Cibrian can be seen starring opposite actress/singer Jennifer Love Hewitt from the American tv series **Party of Five** in her new music video of the song *Couldn't Find Another Man*. He also has his days covered again with his role of Cole St John in the new Aaron Spelling daytime soap opera **Sunset Beach**, which he is working on along with **Baywatch Nights**. "He's like a young American James Bond but without the accent," explains Cibrian. "He's suave, sophisticated and very smooth. I think they're trying to promote Cole as the most romantic young man on daytime television. So that's where the character is headed at the moment and I'm having a lot of fun playing him so far."

When not in front of the camera, Cibrian is busy finishing his senior year at the University of California in L.A. The actor spends his Saturdays as a volunteer for Stitches, a group that provides kids with an alternative to gangs. He also devotes time to his favourite charities such as the Make A Wish Foundation and The American Paralysis Association. For Cibrian this type of volunteer work is all part of being an actor.

"A big part of what makes a career as an actor rewarding for me is when you get the chance to help others because of your so-called celebrity status. I have the opportunity to fly around the country to these various charity events and help raise money. I also get the chance to meet these kids who have, let's say, cysticfibrosis, and am able to put a smile on their faces just because they recognize me from my work on television. I think anyone who is in the limelight, so to speak, should be doing this. It's a special gift to have a voice that is not only heard by so many people but can actually be used to make a difference in their lives. That's something which is very important in today's world."

Steven Eramo



During his high school years Cibrian excelled in several Varsity sports



THE TV MOVIES

The Night Stalker

Teleplay by Richard Matheson
From an unpublished story by Jeff Rice
Director John Llewellyn Moxey
Producer Dan Curtis
Music Robert Cobert
Director of Photography

..... Michel Hugo
Carl Kolchak (Darren McGavin), Gail Foster (Carol Lynley), Vincenzo (Simon Oakland), Bernie Jenks (Ralph Meeker), Sheriff Butcher (Claude Akins), Chief Masterson (Charles McGraw), Dr. O'Brien (Jordan Rhodes), D.A. Paine (Kent Smith), Mickey Crawford (Elisha Cook, Jr.), Fred Hurley (Stanley Adams), Makurji (Larry Linville), Janos Skerzeny (Barry Atwater)

Sunday May 16th at approximately 2.30am, Cheryl Hughes was standing at the intersection of Casino Centre and Fremont Street, waiting for a girl friend to give her a lift home. Cheryl Hughes was 23, five-foot-and-one-half-inches, 118 pounds, blonde hair, light brown eyes, a swing-shift change girl at the Gold Dust saloon. Cheryl Hughes, tired and hungry, but just mad enough to walk the eight blocks to her small frame house off the corner of 9th and Bridger. Cheryl Hughes... en route to her death.

Carl Kolchak, a down at heel and ageing Las Vegas Daily News newshound, is called back off vacation to cover the third-rate murder of Cheryl Hughes and becomes intrigued by the "officially undetermined" verdict and the fact that apparently all the blood had been drained from the body. When further bizarre murders follow, Kolchak alone is convinced that a vampire is at work.

A Dan Curtis Production. Made at Samuel Goldwyn Studios.

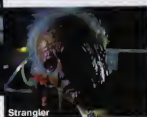
First ABC transmission: 11th January, 1972



The



Night



Strangler

A script for a third TV movie, 'The Night Killers', was written by Richard Matheson and William F. Noian, but never filmed.

The Night Strangler

Writer Richard Matheson
Based on some characters created by Jeff Rice
Producer Dan Curtis
Director Dan Curtis
Music Robert Cobert
Associate Producer

..... Robert Singer
Carl Kolchak (Darren McGavin), Louise Harper (Jo Ann Pflug), Tony Vincenzo (Simon Oakland), Capt Schubert (Scott Brady), Mr Berry (Wally Cox), Prof Crabwell (Margaret Hamilton), Llewellyn Crossbinder (John Carradine), Charisma Beauty (Nina Wayne), Tramp (Al Lewis), Dr Webb (Ivor Francis), Dr Richard Malcolm (Richard Anderson), Wilma Krankheimer (Virginia Peters), Janie Watkins (Kate Murtagh), Joyce Gabriel (Diane Shalet), Policewoman Sheila (Anne Bartlett), Restaurant Woman (Francoise Birnbaum), Merissa [Ethel Parker] (Regina Parton). [Uncredited: Stacks (George Tobias)]

Saturday April 1st, approximately 2.35am. Merissa, one of the three belly dancers at Omar's Tent, a well known bar in the Pioneer Square area. She was through for the night and on her way to St James' Street where she could catch the 3am bus that would take her to her small apartment on the Shoreline Park area. Anxious to get home, she planned to take a shower and go right to bed. She never made it.

In a Seattle bar, Tony Vincenzo renews acquaintances with Carl Kolchak, and feels obliged to get him a post on the Daily Chronicle. Kolchak's coverage of the murder of Ethel Parker (Merissa) reveals similarities with that of a cocktail waitress five days later: both had their necks crushed and blood drawn off by a puncture at the base of the skull.

A Dan Curtis Production. Filmed at 20th Century-Fox Studios.

First ABC transmission: 16th January, 1973

KOLCHAK: THE NIGHT STALKER THE COMPLETE SERIES

Note: The title of the series on A1 to A4 is 'the night stalker' on some prints of the episodes.

Credits

Kolchak Darren McGavin
Tony Vincenzo Simon Oakland
Ron Updyke Jack Grinnage [A1,A3-A19]
Emily Cowles Ruth McDevitt [A5,A7-A12,A14-A16,A19]

Executive Producer
..... Darren McGavin [uncredited]

Producers Paul Playdon [A1-A2]
..... Cy Chermack [A3-A20]

Created by Jeff Rice
Story Consultant David Chase

Theme Gil Melle
Directors of Photography

..... Donald Peterman [A1]
..... Alric Edens ASC [A2]

..... Edouard Rissi [A3]
..... Ronald W Browne [A4-A20]

Made at Universal City Studios.
Produced in Association with Francy Productions Inc and Universal.

An MCA Company.

A1 The Ripper

Writer Rudolph Borchert
Director Allen Baron
Music Gil Melle
Jane Plumm (Beatrice Cohen), Elderly Woman (Ruth McDevitt), Capt Warren (Ken Lynch), Masseuse (Marya Small), Policeman (Donald Mantooth), Mail Boy (Robert Bryan Berger), Det Cortazzo (Roberta Collins), Driver (Clint Young), The Ripper (Mickey Gilbert). [Uncredited/Not in finished programme: Wax Museum Curator (Ivor Francis), Ellen (Cathy Paine), Debbie (Denise Dillaway), Policeman (Ike Jones), Driver's Wife (Dulci Jordan), First Museum Patron (Lavina Dawson), Second Museum Patron (Lilyan MacBride), Cheryl (Gwyn Karon)]

*May 21st, 3am - across the state line at Werner's Boom-Boom Room in Milwaukee, Wisconsin.

episode guide

Michelle Schif, dancer – whatever, had just done her last number. I mean really her last number."

At the Independent News Service wire office in Chicago, Kolchak's continual unprofessional methods result in Vincenzo assigning him the role of agony aunt Miss Emily. To escape the crank letters about men with X-ray eyes, Kolchak joins the police chase of a mutilation murderer who has just claimed his third victim; a man of phenomenal strength and agility who evades the crack SWAT team...

First ABC transmission: 13th September, 1974

A2 The Zombie

Teleplay Zekial Marko and
..... David Chase
Story Zekial Marko
Director Alex Grasshoff
Music Gil Melle
Captain Leo Winwood (Charles Aidman), Benjamin Sposato (Joseph Sirola), Victor Friese (Val Bisoglio), Cemetery Caretaker (J Pat O'Malley), Gordon Spengler (John Fiedler), Sweetstick Weldon (Antonio Fargas), Uncle Filemon (Scat Man Crothers), Marmaloe Edmonds (Pauline Myers), The Zombie (Earl Faison), Monique Marmelstein (Carol Ann Susi), The Monk (Ben Frommer), Poppy (Roland Bob Harris) [Uncredited: Willie (Gary Baxley), Al Berg (Hank Calia), Jerry (Chuck Waters)]

*August 14th, 2am. While the upper strata of the syndicate were accustomed to dealing in millions, the foundation of their fortune was here in their counting houses in a small change of the numbers racket. Willie Pike; he'd never been convicted of anything by anybody except the boxing commission. Willie took a dive into the canvas and on through into the bullet-proof car set. Willie was making a bundle – a bundle he would never get to spend..."

A series of gangland killings attract the attention of Kolchak, who is forcibly partnered with journalism graduate Monique Marmelstein, niece of Vincenzo's New York boss. A victim at the scene of another mob shootout is soon identified as Francois Edmonds, whom Gordy Spengler tells Kolchak has already been to his mortuary once before...

First ABC transmission: 20th September, 1974

A3 U.F.O. [aka: They Have Been.. They Are.. They Will Be..]

Teleplay Rudolph Borchert
Story Dennis Clark
Director Allen Baron
Music Gil Melle

Darren McGavin as Carl Kolchak



Captain Quill (James Gregory), Dr Winesstock (Mary Wickes), Woman Speaker (Maureen Arthur), Alfred Brindle (Dick Van Patten), Monique Marmelstein (Carol Ann Susi), Gordy Spengler (John Fiedler), Stanley Federmeyer (Rudy Challenger), Howard Gough (Phil Leeds), Crawley (Lew Lesser), Waiter (Fritz Feld), Leon Van Haussen (Tony Rizzo), Guard (Dennis McCarthy) [Uncredited: Keeter Hudson (Gary Glanz)]

"Lincoln Zoo, Chicago. September 2nd, 5.30am. Shanka, the Zoo's prize cheetah, was expecting a morning feeding. It never came."

Kolchak is more interested in seeing the World Series Baseball than the assignment on the second wild animal to go missing from the zoo in as many days, so en route to start his investigations he looks in on a

police incident at Raydyne Electronics. A silent explosion rips open a building's wall, and then Kolchak and the cops watch as two tons of lead ingots vanish before their eyes.

First ABC transmission: 27th September, 1974

A4 The Vampire

Teleplay David Chase
..... [& Rudolph Borchert, uncredited]
Story Bill Stratton
Director Don Weis
Music Gil Melle
Lt Matteo (William Daniels), Catherine Rawlins (Suzanne Charny), Deputy Sample (John Doucette), Ichabod Grace (Jan Murray), Swede (Larry Storch), Faye Kruger (Kathleen Nolan),

episode guide

Gingrich (Milt Kamen), Girl (Anne Whitfield), Man (Amy Archard), Woman (Selma Archard), Chandra (Noel de Souza), 1st Reporter (Bill Baldwin), 3rd Reporter (Alyscia Maxwell) [Uncredited: 2nd Reporter (Scott Douglas), Hotel Manager (Stuart Nisbet), Bellboy (Howard Gray), Man talking (Jimmy Joyce), Elena Munoz (Biene Blechschmidt), Linda Courtner (Betty Endicott), Andrew Garth (Tony Epper), Stacker Schumaker (Rand Warren)]

"Nevada: May 2nd 8.15pm. Airline stewardess Elena Munoz missed the detour sign and blew a steel-belted radial on a jagged rock. She cursed the power of advertising. She had no idea how cursed her evening really was."

"Swede" Brytowski, an old colleague of Kolchak's, tells him about three murders stretching from Las Vegas to Los Angeles which involve blood loss; keen to investigate, Kolchak gets himself assigned to cover the marriage of a 15 year old transcendental meditation guru in LA so that he can check on a vampire's trail.

First ABC transmission: 4th October, 1974

A5 The Werewolf

Writers David Chase & Paul Playdon
Director Allen Baron
Music Score Jerry Fielding
Mel Tarter (Dick Gautier), Captain Wells (Henry Jones), Paula Griffin (Nita Talbot), Bernhardt Stieglitz (Eric Braeden), Wendy (Jackie Russell), George Levitt (Lewis Charles), Hallem (Bob Hastings), Dr Alan Ross (Barry Cahill), Gribbs (Dort Clark), Radioman (Heath Jones), Jay Remy (Jim Hawkins) [Uncredited: Lois Prysok (Lyn Guild), Sailor (Steve Marlow), Bernie Efron (Ray Ballard)]

"Yellowstone County, Montana - December 11th. Horrified local authorities investigated the gruesome deaths of four area residents; the Rockwell family - mother, father and two children. All had been discovered strewn around their isolated farm, their bodies mutilated. An official coroner's report stated they had been dead three days - cause of death: attacked by wolves. Fact: The last sighting of a walk in Yellowstone County occurred in 1948. Fact: In the entire history of this continent, there has never been one documented case of attack by wolves on a human being."

Vincenzo is horrified when a visit from the accountants robs him of his Christmas cruise on the Hanover to write an exposé on a Swinging Singles Cruise. Kolchak is delighted to land the trip on the ship's final voyage, and becomes intrigued by a vicious attack launched on the vessel's bridge crew one night.

First ABC transmission: 1st November, 1974

A6 Firefall

[aka *The Doppelganger*]

Writer Bill Ballinger
Director Don Weis
Music Score Jerry Fielding
Ryder Bond (Fred Beir), Sergeant Mayer (Philip Carey), Cardinale (David Doyle), Maria (Madlyn Rhue), Mrs Markoff (Virginia Vincent), Mrs Shropell (Alice Backes), Girl (Lenore Kasdorf), George (Joshua Shelley), Monique Marmelstein (Carol Ann Susi), Mrs Sherman (Carol Veazie), Felicia (Patricia Estrine) [Uncredited: Stage Manager (Gary Glanz), Young Man (Marcus Smith), Woman (Martha Manoir)]

"September 3rd, 1am. Rabino's Arcade was a little different than the ones you might remember. It was a regular bagman's drop, a narcotics pick-up and sometimes a centre for cleaning up old business. Frankie Marcoff, convicted arsonist, was cleaned up."

Four days after Marcoff's mob killing, George Mason, first violinist of the symphony orchestra, spontaneously combusts in his apartment; a neighbour tells Kolchak that she saw a visitor at Mason's, none other than conductor Ryder Bond. But Bond has been busy preparing for his next performance all afternoon ...

First ABC transmission: 8th November, 1974

A7 The Devil's Platform

Teleplay Donn Mullally
..... [and Norm Liebmann & Larry Markes and David Chase & Rudolph Borchert, uncredited]
Story Tim Maschler
Director Allen Baron
Music Score Jerry Fielding
Robert Palmer (Tom Skerritt), Susan Driscoll (Julie Gregg), Lorraine Palmer (Ellen Weston),



James Talbot (John Myhers), Dr Kline (Jenna Cooper), Officer Hal (Bill Mims), Louis the Bartender (Stanley Adams), Stephen Wald (Dick Patterson), Park Policeman (Robert DoQui), Television Announcer (Bill Welsh), Reporter (Keith Walker), First Policeman (Bruce Powers), Second Policeman (Ross Sherman), Mailman (Sam Edwards), First Maintenance Engineer (Ike Jones), Second Maintenance Engineer (John Dennis)

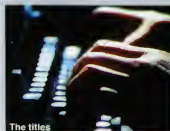
"July 22nd, Springfield Illinois. Eric Barringer, self-made millionaire and heavy contributor to many causes, was driving to a late candle-lit supper with his wife, Vivian. He didn't know of course, but his last supper had been the night before."

Barringer is just one of several political figures to die in an accident in the weeks leading up to the August re-elections. Covering the meteoric rise of Robert W Palmer, Kolchak is present when an elevator containing Palmer and his aide hurtles out of control to impact in the basement... and the only survivor to emerge is a large, vicious dog.

First ABC transmission: 15th November, 1974

A8 Bad Medicine

Writer L Ford Neale & John Huff
Director Alex Grasshoff
Music Score Jerry Fielding



episode guide

Kolchak's exploits are a constant source of irritation for Vincenzo



Captain Joe Baker (Ramon Bieri), The Indian (Richard Kiel), Dr Agnes Temple (Alice Ghostley), Charles Rolling Thunder (Victor Jory), Albert Delgado (Marvin Kaplan), Schwartz (James Griffith), Auctioneer (David Lewis), Ballistics Man (Dennis McCarthy), Guard (Morris Buchanan), Hostess (Madilyn Clark), First Reporter (Keith Walker), Second Reporter (Bill Deiz), Policeman (Alex Sharp), Mrs Markay (Lois January), Ms Addison (Barbara Morrison), Mrs Van Piet (Riza Royce), Chauffeur (Ernie Robinson), Desk Officer (Troy Melton), Second Policeman (Walt Davis), Oriental Man (Arthur Wong), Auction Guard (Richard Geary), Police Detective (Bob Golden)

"November 12th 11.20pm. Rhonda June Markay, real name Adele Saverstein, was coming home after an unusually successful day. Miss Markay was the chairman of the board of Maison de Markay Inc, manufacturers of the famous Rhonda June brassiere line. A long-time bulwark serving women from eight to 80, she designed her first bra in '44 when she was an aircraft worker in Glendale. Miss Markay was a well known proclivity for fine gems and was reputed to have some of the biggest diamonds in Chicago."

Unaware of the black bird which transformed itself into a huge Indian and hypnotised Miss Markay, the police put this death and that of another successful woman down to suicide. Kolchak senses a connec-

tion, and sees the strange Indian vanish into thin air at a raid on the Gem Exchange.

First ABC transmission: 29th November, 1974

A9 The Spanish Moss Murders

Teletype Al Friedman & David Chase
Story Al Friedman
Director Gordon Hessler
Music Score Jerry Fielding
[& Hal Mooney, uncredited]
Captain Sisko (Kennan Wynn), Dr Aaron Pollack (Severn Darden), The Fiddler (Randy Boone), Pepe La Rue (Johnny Silver), Superintendent (Ned Glass), The Monster (Richard Kiel), Dr Hollenbeck (Virginia Gregg), Record Producer (Brian Avery), Henri Villon (Maurice Marsac), Lab Assistant (Elisabeth Brooks), Sleep Subject (Donald Mantooth). [Uncredited: Michelle Kelly (Roberta Dean), Sergeant Villaverde (Rudy Diaz), Officer Johnson (James La Sane), First Reporter (Bill Deiz), Second Reporter (Frieda Rentie)]

"Michelle Kelly, age 25... A psychology graduate student and lab assistant, she was hurrying at 10.45pm on the night of July 3rd to get off her job early in order to catch the last plane to suburban New Jersey. Michelle was rushing because she was anxious to spend the long 4th of July weekend with her family. The family did gather - not for a barbecue, but for a funeral."

Michelle is crushed to death outside the sleep study laboratory where she works. Kolchak gets on the trail of a similar killing when a chef in a top French restaurant is murdered in a similar manner, and left with a strange form of vegetation all over his body.

First ABC transmission: 6th December, 1974

A10 The Energy Eater

[aka *Matchemonedo*]

Teletype Arthur Rowe & Rudolph Borchert
[and Robert Earl, uncredited]
Story Arthur Rowe
Director Alex Grasshoff
Music Score Luchi De Jesus
[& Jerry Fielding, uncredited]

Jim Elkhorn (William Smith), Janice Eisen (Elaine Gifto), Don Kibbey (Tom Drake), Walter Green (Michael Strong), Capt Webster (Robert Yuro), Diana (Joyce Jilson), Dr Carrie (John Alvin), Dr Hartfield (Robert Cornthwaite), Frank Wesley (Michael Fox), 1st Girl (Melissa Greene), 2nd Girl (Dianne Harper), Janitor (John Mitchum), Laurie (Barbara Graham), Receptionist (Ella Edwards) [Uncredited: Policeman (Bob Golden)]

"There is a theory that dying institutions erect their own mausoleums before they die. This particular monument was to be a hospital and research centre, dedicated to extend the life of man and improving the quality of that life. It succeeded instead in introducing a new horror, a new way of death."

Kolchak attends the opening ceremony of the much-troubled Lakeside Hospital - just as a worker is electrocuted during an earth tremor. The curious reporter follows a nurse into the stuffy basements to find cracking walls and an electrical system going haywire.

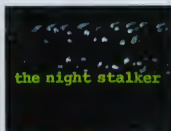
First ABC transmission: 13th December, 1974

A11 Horror in the Heights

[aka *The Rakshasa*]

Writer Jimmy Sangster
Director Michael T Caffey
Music Score Greg McRitchie
Harry Starman (Phil Silvers), Lane Marriot (Murray Matheson), Hindu (Abraham Sofaer), Buck Fineman (Benny Rubin), Officer York (Shelly Novack), Barry the Waiter (Barry Gordon), Jo (Ned Glass), Frank Rivas (Jim Goodwin), Officer Boxman (Eric Server), Charlie (Jon Bleifer), Mr Goldstein (Herb Vigran), Mrs Goldstein (Naomi Stevens), Officer Thomas (Robert Karnes) [Uncredited: Officer Prodman (Paul Sorenson)]

"October 14th, one Harry Starman was about to break the law. He'd done it before, many times. Gambling on Friday night was forbidden by Hebrew law, so to escape his wife and to escape going to temple, Harry and his cohorts took drastic measures. Buck Fineman, 72 years old. A cantankerous geezer, nobody liked him much. But they allowed him to play poker with him once a week because he was a terrible card player and had known to lose as much as 75 cents in a single evening. Also his part-



episode guide

time job allowed their group a safe hiding place for their clandestine games of chance. For Buck's case, this particular night it was too clandestine."

Buck believes that he sees Rabbi Schulman in the basement: half an hour later his friends find his corpse, apparently destroyed by the rats which infest the old-people's ghetto of Roosevelt Heights, an area also infested with freshly painted swastikas...

First ABC transmission: 20th December, 1974

A12 Mr R.I.N.G.

Writers L Ford Neale & John Huff
Director Gene Levitt
Music Score Jerry Fielding
Mrs Walker (Julie Adams), Leslie Dwyer (Corinne Michaels), Capt Akins (Bert Freed), The Guard (Donald Barry), Senator Stephens (Henry Beckman), Bernard Carmichael (Robert Easton), Librarian (Madie Norman), Peters (Bruce Powers), Policeman (Vince Howard), Man (Read Morgan), Mr R.I.N.G. (Craig Baxley), Barham (Gail Bonney) [Uncredited: Colonel Wright (Myron Healy)]

"April 2nd, Sunday, 11.25pm. Professor Avery Walker was working late. Professor Walker was a member of a crack team of researchers, but tonight he was working alone. He had received specific orders and being a fastidious man he intended carrying out those orders to the letter."

Kolchak ends up with researching the obituary for the later Professor Avery Walker who died of a heart attack while Updyke lands a major assignment in San Francisco. Little does he realize when he embarks on his quest for information with a visit to the alcohol-soaked widow that he is stumbling onto a secret government project called 'Ring'... and that Professor Walker was in fact throttled to death by a humanoid robot.

First ABC transmission: 10th January, 1975

A13 Primal Scream

[aka *The Humanoids*]

Writers Bill S Ballinger & David Chase
Director Robert Scheerer
Music Score Jerry Fielding

Capt Maurice Molnar (John Marley), Thomas Kitzmiller (Pat Harrington), Dr Helen Lynch (Katharine Woodville), Jack Burton (Jamie Farr), The Secretary (Barbara Rhodes), Rosetta (Jeanie Bell), Dr Fisk (Lindsay Workman), Dr Peel (Regis Cordic), Dr Cowan (Byron Morrow), Policeman (Vince Howard), Landlady (Sandra Gould), Nils (Al Checchi) [Uncredited: The Humanoid (Gary Baxley), Woman (Barbara Williams), Humane Society Man (Paul Picerni), Barney (Arnold Williams), Dr Jules Copernick (Paul Baxley), Robert Gurney (Craig Baxley), William Pratt (Chuck Waters), Mr Gerber (Frank Aletter)]

"November 8th, 12.20pm. Dr Jules Copernick, PhD in experimental biology and co-director of related research at Oceanic International Oil Corporation, returned to his place of employ after a month long absence. He had been attending a world ecology conference in Helsinki, and came right back to his lab after debarking the plane. Dr Copernick was homesick for the lab and the equipment that was under his control. And it was this fastidious devotion to his work that cut off his life at age 43."

A hairy figure leaps on Copernick from a freezer room... by the time the police arrive and Kolchak sneaks a look at the corpse, one of Copernick's arms has been ripped off and stolen. Approaching OIO's public relations function, Kolchak learns that Copernick's job was to study core samples from Alaska which may contain oil... samples frozen for millions of years.

First ABC transmission: 17th January, 1975

A14 The Trevi Collection

Writer Rudolph Borchert
Director Don Weis
Music Score Jerry Fielding
Madame Trevi (Nina Foch), Lecturer (Marvin Miller), Doctor (Bernard Kodel), Madeline (Lara Parker), The 1st Killer (Richard Bakalyn), The Super (Doug Fowley), Griselda (Priscilla Morgan), The Man (Henry Brandon), 2nd Killer (Henry Slate), Photographer (Peter Leeds), Melody (Beverly Gill), The Figure (Dennis McCarthy), Ariel (Diane Quick) [Uncredited: Mickey Patchek (Chuck Waters), Model Agency Manager (George Chandler)]

"Tuesday May 2nd, 1pm. Mickey Patchek was a dealer, a snitch, a peddler of information. His clothes

were as cheap as his reputation. So when he phoned me with some information to sell, I was surprised that he wanted to meet me in the heart of Chicago's chequered high fashion district. What started off as a mild surprise culminated in stark-raving terror."

Although Kolchak keeps the date at the unveiling of the Madame Trevi 1975 Collection, Patchek sneaks around upstairs photographing the new designs... until a group of animated mannequins force him out of the window. Questioning Trevi's models, Kolchak is around when a rival model is viciously clawed by a cat and finds himself threatened for labour extortion information he doesn't have...

First ABC transmission: 24th January, 1975

A15 Chopper

Teleplay Steve Fisher and David Chase
Story ... Robert Zemeckis & Bob Gale
Director Bruce Kessler
Music Score Jerry Fielding
Captain Jones (Larry Linville), Studs Spake (Arthur Metrano), Lila Morton (Sharon Farrell), Norman Kahill (Frank Aletter), Professor Eli Stig (Jay Robinson), Watchman (Jesse White), Herb Bresson (Jim Backus), Neil (Steve Franken), Electric Larry (Joey Aresco), Beane (Jimmy Murphy), Otto (Jack Bernardi), Snow White (Jim Malinda), Nurse (Brunetta Barnett) [Uncredited: Second Watchman (Jimmy Joyce), Headless Rider (Steve Boyum), Mrs Rita Baker (Fern Barry), Claude (Ralph Montgomery)]

"Chicago's outskirts - April 5th. The Cook County warehouse and impound yard. It had been the centre of considerable controversy, one of Chicago's leading cemeteries, the Hills of Lethe, had been sold to a real estate developer who was going to erect condominiums. The former occupants of Hills of Lethe had to be moved. In spite of the care that was taken, there were some mistakes and oversights. In one case the oversight was very small, but it blossomed into a flower of evil."

A knocked-over container unleashes a bizarre force: a rusted 1956 motorcycle roars into action, and Kolchak finds himself covering the death of cab-driver Joseph Morton, decapitated by a sword-wielding headless corpse riding the 20 year-old vehicle.

First ABC transmission: 31st January, 1975



A16 *Demon in Lace*

Teleplay Stephen Lord &
 Michael Kozoll and
 David Chase
 Story Stephen Lord
 Director Don Weis
 Music Score Gil Melle and
 Jerry Fielding
 Captain Joe Siska (Keenan Wynn), Coach
 Toomey (Jackie Vernon), Rosalind Winters
 (Kristina Holland), Registrar (Carolyn Jones),
 Prof C Evan Spate (Andrew Prine), Spanish
 Woman (Carmen Zapata), Maria Vanegas (Maria
 Grimm), Mike Thompson (Ben Masters), Mozart
 (Milton Parsons), Mark Hansen (John Elrick),
 Coroner (Davis Roberts), Tim Brennan (Donald
 Mantooth), Don Rudner (Hunter Von Leer), Berry
 (Margaret Impert), The Girl (Iris Edwards)
 [Uncredited: Craig Donnelly (Steve Stafford), The
 Landlord (Carlos Molina), Station Attendant
 (Snag Weris), Demon (Treddie Blue)]

"May 10th 11.02. Don Rudner, the school star
 running back and candidate for All American, was
 out for a drive. Don never did make All American."

Rudner seems to have picked up a pretty
 girl, who turns into a vision of horror be-
 fore his eyes. Next morning, Kolchak ar-
 rives on the campus of Illinois State Tech
 where the police study the second corpse
 to have died from fright in a week;
 Rudner's body was found lying next to the
 dead form of the unknown woman whom
 he had picked up.

First ABC transmission: 7th February, 1975

A17 *Legacy of Terror*

[aka *Lord of the Smoking Mirror*]

Writer Arthur Rowe
 Director Don McDougall
 Music Score Gil Melle and
 Jerry Fielding
 Captain Webster (Ramon Bieri), Tillie Jones
 (Pippa Scott), Eddy (Sorrell Booke), Prof Jamie
 Rodriguez (Victor Campos), Pepe Torres (Erik
 Estrada), George Andrews (Carlos Romero),
 Capt Timmins (Udana Power), Vicky (Sandra
 Currie), Officer Lyons (Cal Bartlett), Andrew
 Gomez (Ernesto Macias), Prof Jones (Robert

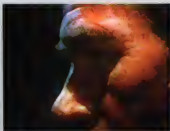
Casper), Rita Torres (Mina Vasquez), Lona
 (Dorrie Thomson), Nina (Merrie Lynn Ross),
 Major Taylor (Scott Douglas) [Uncredited: Ser-
 geant Rolf Anderson (Craig Baxley), Medical
 Examiner (Pitt Herbert), Nanautzin, The
 Mummy (Mickey Gilbert), Officer Smith (Ron
 Stein), Officer Olson (Gene Le Bell), Mrs Torres
 (Alma Beltran)]

"Monday September 22nd. One of the brightest
 spots in professional football was Lenny Strahan -
 maybe the best line-backer in the history of the game.
 Lenny played with fractures, sprains, torn ligaments

and bone chips - they said he had the biggest heart
 in the NFL. But on September 22nd, some maniac
 cut out that big heart with a very dull knife."

Kolchak is supposed to join Vincenzo
 and Updyke at the Sherwood Hotel for a
 publisher's convention, but is lured away
 by the mysterious death of a former Green
 Beret-turned-security man in a federal
 building: the man had been overpowered
 on some stairs, his heart cut out and the
 organ placed a few steps below the corpse.
 A further murder of an Air Force captain

Explanations rarely seem
 to make sense...



episode guide

has Kolchak on the scene... to be attacked by a huge bird.

First ABC transmission: 14th February, 1975

A18 The Knightly Murders

Teleplay Michael Kozoll &
David Chase
Story Paul Magistretti
Director Vincent McEveety
Music Score Jerry Fielding
Capt Vernon Rausch (John Dehner), Mendel Boggs (Hans Conried), Ralph (Robert Emhardt), Ralph Danvers (Jeff Donnell), Pop Stenvold (Shug Fisher), Minerva Musso (Lieux Dressler), Charles, The Butler (Bryan O'Byrne), Bruce Krause (Sidney Clute), Sgt Burbaum (Gregg Palmer), 1st Reporter (Ed McCready), Freshman Reporter (Alycia Maxwell), Leo J Ramutka (Jim Drum), Lester Nash (Don Carter) [Uncredited: Maura (Lucille Benson), Brewster Hocking (William O'Connell)]

"Tuesday 11.15pm. If you know anything about Chicago politics, you'll understand why a 63 year old ward captain was braving the ungentle or the less gentle streets. Captain Leo J Ramutka was returning home from a wake, an Auf Wiedersehen to a loyal registered voter he knew who would one

day meet him in that great polling station in the sky. What Ward Captain Ramutka failed to see was just how soon that meeting would be."

Kolchak is delighted to find that the legendary and poetic Captain Raush is assigned to the crossbow murder of Captain Ramutka, but feels that the police are slow on action when real estate agent Ralph Danvers is skewered with a knight's lance...

First ABC transmission: 7th March, 1975

A19 The Youth Killer

Writer Rudolph Borchert
Director Don McDougall
Music Score Gil Melle
..... [and Jerry Fielding, uncredited]
Helen (Cathy Lee Crosby), Sgt Orkin (Dawyne Hickman), Bella Sarkof (Kathleen Freeman), The Cab Driver (Demosthenes), Gordy (John Fiedler), Conventioneer (Eddie Firestone), Mervyn (Michael Richardson), Mother (Penny Santon), Manager (James Murtaugh), 1st Young Man (James Ingersoll), 2nd Young Man (Reb Brown), Secretary (Joss White)

"September 20th, 8.05pm, William Cotty, age 22: deeply concerned with retaining his youthful vigour, his trim physique. This concern had made him

a dedicated jogger. Cotty would never know if the jogging really helped. He was the first of a series of Chicagoans who were spared the ordeal of seeing their youth slip away... slowly."

A health and youth conscious Vincenzo shows little interest in Kolchak's puzzlement of a 90 year old man with no identification being found dead while jogging. Kolchak's 'Swinging Singles' research piece soon leads him to a single apartment, where the police are re examining the corpse of a 100 year old woman in a body-stocking... and with a strange ring too loose for her fingers.

First ABC transmission: 14th March, 1975

A20 The Sentry

Writers L Ford Neale & John Huff
Director Seymour Robbie
Music Score Jerry Fielding
Lt Irene Lamont (Kathie Browne), Dr James Verhyden (Albert Paulsen), Lamar Beckwith (John Hoyt), Col Brody (Frank Marth), Jack Flaherty (Tom Bosley), Ted Chapman (Frank Campanella), Ruth Van Galen (Margaret Avery), Arnie Wisemore (Cliff Norton), First Detective (Lew Brown), First Reporter (Keith Walker), Second Reporter (Bill Deiz), Dr Phillips (Greg Finley), Dr Gordon (Tom Moses), The Sentry (Craig Baxley), Receptionist (Kelly Wilder)

"This is one story I may not get to file in person, so I'd better talk fast 'cos it's after me... April 20th 3.30pm. Dr James Verhyden, three PhDs in geology and a well known seismic expert was poking around in an undeveloped tunnel of the underground Merrymount Archive mine complex. Verhyden knew instantly that he had found something extraordinary, so did his tool packer Howard Kiver. Howard Kiver was a good worker, he did what he was told... or at least that's what people would say about him at his funeral."

The discovery of some strange eggs by Dr Verhyden comes shortly before an electrician is mutilated by a lizard-like figure. Kolchak senses a connection between the two deaths, and delves into the high-security world of storage of corporate and federal records.

First ABC transmission: 28th March, 1975

There are also two tv movies created from episodes of the series by Universal in 1976: *Demon and the Mummy* (combining *Deimon* in *Lace* and *Legacy of Terror*) and *Crackle of Death* (combining *Fire Fall* and *The Energy Eater*). At the end of the season, two scripts were left unproduced: 'Eve of Terror' by Stephen Lord and Michael Kozoll and 'The Get of Belial' by Donn Mullally

Andrew Pixley

Ever watchful



Previous issues of
Xposé which are
still available

FREE INSIDE: A HUGE PULL-OUT
SCULLY POSTER



Files of the uneXplained
are opened first in Xposé

FREE INSIDE: A HUGE PULL-OUT
SKINNER POSTER

THE FACT AND FICTION OF THE UNEXPLAINED

X *POSE*

DARK SKIES
Behind the scenes
of the UFO show

PROFILER
A Martinez helps
a hunt for killers

REBIRTH
Reincarnation:
the evidence

Series creator Chris Carter on the future of
THE X-FILES

Visual
Imagination
PUBLICATION



Xposé is the popular new magazine of the unexplained and extraordinary edited by Visual Imagination in Los Angeles — home of the production of *The X-Files*. Available from all good newsagents and specialist shops and also by mail. Send £2.50 (US \$4.95) plus postage of 80p (Overseas £1 surface/£1.50 airmail; US \$2) to Back Issues Department, Visual Imagination Ltd, PO Box 371, London SW14 8JL, ENGLAND. Or for US: Visual Imagination Ltd, PO Box 156, Manorville, NY 11949, USA

Don't miss the latest issue of Xposé

OUT NOW!

THE DOG AND FOX SCOOBY-DOO AND THE X-FILES

OVER 28 years ago Hanna-Barbera created Scooby-Doo, one of their most loveable and enduring characters who generally enjoys three outings a day on the Cartoon Network.

A classic example of an X-Files forerunner **Scooby-Doo, Where are You?** was not their first series to be set in the mysteries and paranormal vein; **Johnny Quest** started the ball rolling and has recently been revived for a new series (see *TV Zone* #84). Although **Johnny Quest** has not had the same success as Scooby-Doo it did

begin a theme which the studio would come back to time after time.

Mystery Inc

Each **Scooby-Doo** episode the Mystery Inc team (Fred, Velma, Daphne, Shaggy and Scooby) stumbles into a new situation with ghosts, weird lights, swamp creatures and strange happenings where they set about uncovering the truth. The truth, however, is never anything like it appeared at first; the ghosts are just films projected

onto smoke to give them a spectral appearance; weird lights are created with luminous paints; the swamp creatures are merely men in rubber suits. Despite that, at the end of the day, there usually isn't anything out there in the Scooby-Doo world, who can resist watching the closing moments of the show when Velma and Fred, (with a little help from Daphne) reveal how the illusions were created culminating in the final removal of a rubber mask and the surprised gasp and cry from all and sundry "Mr Despicable!" The only devia-

SCOOBY-DOO

SCOOBY-DOO, WHERE ARE YOU?

Premiered on CBS: 13 September, 1969
25 x 30-minute episodes
(plus 16 further episodes in 1978)

Scooby-Doo	Don Messick
Shaggy Rogers	Ceese Kaem
Fred Jones	Frank Walker
Daphne Blake	Heather North
Velma Dinkley	Nicole Jaffe

Code Title Hanna-Barbera Code

A1	What a Night for a Knight	69001
A2	Hessle in the Castle	69002
A3	A Clue for Scooby-Doo	69003
A4	Mina Your Own Business	69004
A5	Decoy for a Dognapper	69005
A6	What the Hex Going On?	69006
A7	Never Ape an Ape Man	69007
A8	Foul Play in Funland	69008
A9	The Rage Backstage	69009
A10	Bedlam in the Big Top	69010
A11	A Guggle of Galloping Ghosts	69011
A12	Scooby-Doo and e Mummy, Too	69012
A13	Which Witch is Which?	69013
A14	Spooky Space Kook	69014
A15	Go Away Ghost Ship	69015
A16	A Night of Fright is No Delight	69016
A17	That's Snow Ghost	69017
B1	Nowhere to Hyde	70001
B2	Mystery Meat Mix-Up	70002
B3	Jeepers It's the Creeper	70003
B4	Scooby's Night with e Frozen Fright	70004
B5	The Haunted House Hang-Up	70005
B6	A Tiki Scare is No Fair	70006
B7	Who's Afraid of the Big Bad Werewolf	70007
B8	Don't Fool with e Phantom	70008

THE NEW SCOOBY-DOO MOVIES

Premiered on CBS: 9 September, 1972
24 x 60-minute episodes

Scooby-Doo	Don Messick
Shaggy Rogers	Ceese Kaem
Fred Jones	Frank Walker
Daphne Blake	Heather North
Velma Dinkley	Nicole Jaffe

C1	Ghastly Ghost Town (with The Three Stooges)	72001
C2	The Dynamic Scooby-Doo Affair (with Batman and Robin)	72002
C3	Scooby-Doo Meets the Addams Family	72003
C4	The Frickert Fracas (with Jonathon Winters)	72004
C5	Guesia Who's Knott Coming to Dinner (with Don Knotts)	72005
C6	A Good Medium is Rare (with Phyllis Diller)	72006
C7	Sandy Duncen's Jekyll and Hyde	72007
C8	The Secret of Sherik Island (with Sonny and Cher)	72008
C9	The Pooky Fog (with Don Knotts)	72009
C10	Scooby-Doo Meets Laurel and Hardy	72010
C11	The Ghost of the Red Baron (with The Three Stooges)	72011
C12	The Ghostly Creep from the Deep (with Harlem Globetrotters)	72012
C13	The Haunted Horseman in Haggelthorn Hill (with Devey Jones)	72013
C14	The Phantom of the Country Music Hell (with Jerry Reed)	72014
C15	The Capped Crusader Capar (with Batman and Robin)	72015
C16	The Lochneec Ness	72016
D1	The Mystery of Haunted Island (with Harlem Globetrotters)	73001

D2	The Haunted Showboat (with Josie and the Puseycats)	73002
D3	Scooby-Doo Meets Jeannie (with Jeannie and Babu)	73003
D4	The Spirited Spooked Sports Show (with Tim Conway)	73004
D5	The Exterminator (with Don Addems)	73005
D6	The Weird Winde of Winona (with Speed Buggy)	73006
D7	The Haunted Candy Factory (with Mame Cass Elliot)	73007
D8	Scooby-Doo Meets Dick Van Dyke	73008

THE SCOOBY-DOO / GYMNUTT HOUR

Premiered on ABC: 11 September, 1975
12 shows comprising 24 x 11-minute episodes

Scooby-Doo	Don Messick
Shaggy Rogers	Ceese Kaem
Fred Jones	Frank Walker
Dephne Blake	Heather North
Velma Dinkley	Nicole Jaffe
Scooby-Doo	Dewe Butler
Scooby-Dee	not known

E1	High-Rise Hair Raiser	76001
E2	The Flea Hoet is an Aztec Ghost	76002
E3	The Groomsome Game of the Gator Ghoul	76003
E4	Whistle Shocking Ghost	76004
E5	The Headless Horseman of Helloween	76005
E6	Scared a Lot in Camelot	76006
E7	The Harum Scrum Sanitarium	76007
E8	The No-Face Zombie Cheese Cees	76008
E9	Mambe Wamba and the Voodoo Hoodoo	76009
E10	A Frightening Hound Meets Demons Underground	76010
E11	A Bum Steer for Scooby	76011
E12	There's e Demon Sherik in the Foggy Dark	76012
E13	The Ghost that Secked the Quarterbeck	76013

tion from this ending is that sometimes a second mask will be removed again, of course, accompanied by another gasp and cry to the tune of "Mr Devious!" Not only following episodes but subsequent series continue in the same manner with little if any deviation from the formula - this is, however, part of the charm of the series. As with all the best cartoons, or indeed like any good performance, **Scooby-Doo** uses actors with very distinctive voices most of whom have remained constant throughout the series. Frank Welker, incidentally, who voices Fred has been working on a number of **The X-Files** episodes to provide ambient noises and other vocal effects.

Dogging Footsteps

Although Scooby-Doo's own roots are clearly vested in Sherlock Holmes in that the case is always unusual and at first inspection there is little to connect the goings on making it seem pretty much insoluble, likewise **The X-Files** bears a number

The Mystery Inc team; Velma, Scooby, Shaggy, Fred and Daphne



Images © Hannah-Barbera
Courtesy Cartoon Network

EPISODE LIST

E14	Spirit of '76	76014
E15	The Ghost of the Bad Humor Man	76015
E16	Scooby-Doo, Where's the Crew?	76016
E17	The Curse of the Viking Lake	76017
E18	Vampires, Bats and Scarecrow Cats	76018
E19	Hang in There, Scooby-Doo	76019
E20	The Creepy Heap from the Deep	76020
E21	The Chiller Diller Movie Thriller	76021
E22	The Spooky Case of the Grand Prix Race	76022
E23	The Ozark Witch Switch	76023
E24	Creepy Cruise	76024

SCOOBY'S ALL-STAR LAFF-A-LYMPICS

Premiered on ABC: 10 September, 1977

2 hour show comprising six 30-minute episodes and new cartoons inspired by the Great Race films. These do not follow the mystery investigation premise and have, therefore, been coded separately.

Scooby-Doo	Don Messick
Scooby-Dumb	Dawa Butler
Shaggy	Casey Kasem

A1	Swiss Alps	A2	Tokyo, Japan	77001
A3	Florida	A4	China	77002
A5	Acapulco	A6	England	77003
A7	Sahara	A8	Scotland	77004
A8	France	A10	Australia	77005
A11	Athens	A12	Ozarks	77006
A13	Italy	A14	Kitty Hawk	77007
A15	Egypt	A16	Sherwood Forest	77008
A17	Spain	A18	Himalayas	77009
A19	India	A20	Israel	77010
A21	Africa	A22	San Francisco	77011
A23	Grand Canyon	A24	Ireland	77012
A25	Hawaii	A26	Norway	77013
A27	North Pole	A28	Tahiti	77014
A29	Arizona	A30	Holland	77015
A31	Quebec	A32	Bahgdad	77016

B1	Russia	B2	Caribbean	77017
B3	New York	B4	Turkey	77018
B5	South America	B6	Transylvania	77019

B7	French Riviera	B8	New Zealand	77020
B9	New Orleans	B10	Atlanta	77021
B11	Morocco	B12	Washington, DC	77022
B13	Canada	B14	Poland	77023
B15	Siam	B16	The Moon	77024

SCOOBY-DOO, WHERE ARE YOU?

Premiered on ABC: 22 September, 1979
16 x 30-minute episodes

Scooby-Doo	Don Messick
Shaggy Rogers	Casey Kasem
Fred Jones	Frank Welker
Daphne Blake	Heather North
Velma Dinkley	Nicole Jaffe

F1	Watch Out! The Willysaw!	78001
F2	A Creepy Tangle in the Bermuda Triangle	78002
F3	A Seary Night with a Snow Beast Fright	78003
F4	To Switch a Witch	78004
F5	The Tar Monster	78005
F6	A Highland Fling with a Monstrous Thing	78006
F7	The Creepy Case of Old Iron Face	78007
F8	The Jaguar	78008
F9	Make a Beeline Away from That Feline	78009
F10	The Creepy Creature of Vulture's Claw	78010
F11	The Theobical Bird Demon	78011
F12	Scooby's Chinese Fortune Kooky Caper	78012
F13	A Menage in Venice	78013
F14	Don't Go Near the Fortress of Fear	78014
F15	The Warlock of Wimbledon	78015
F16	The Beastie Awake in Bottomless Lake	78016

SCOOBY AND SCRAPPY-DOO

Premiered on ABC: 22 September, 1979
16 x 30-minute episodes

Scooby-Doo	Don Messick
Scrappy-Doo	Lannie Walrabi
Shaggy Rogers	Casey Kasem
Fred Jones	Frank Walker

Daphne Blake	Heather North
Velma Dinkley	Maria Fumkin and Pat Stevens

G1	The Scarebe Live!	79001
G2	The Night Ghoul of Wonderland	79002
G3	Strange Encounter of a Scooby Kind	79003
G4	The Neon Phantom of the Roller Disco!	79004
G5	Shiver and Shake, That Demon's a Snake!	79005
G6	The Scary Sky Skeleton	79006
G7	The Demon of the Dugout	79007
G8	The Hairy Scare of the Devil Bear	79008
G9	Twenty Thousand Screams Under the Sea	79009
G10	I Left My Neck in San Francisco	79010
G11	When You Wish Upon a Star Creature	79011
G12	The Ghoul, the Bat and the Ugly	79012
G13	Rocky Mountain Villi!	79013
G14	The Sorcerer's a Menace	79014
G15	Lock the Door, It's a Minotaur	79015
G16	The Ransom of Scooby Chief	79016

THE SCOOBY AND SCRAPPY-DOO SHOW

Premiered on ABC: November 8, 1980

20 shows comprising 60 x 7-minute episodes

Scooby-Doo	Don Messick	
Scrappy-Doo	Don Messick	
Shaggy Rogers	Casey Kasem	
H1	A Close Encounter with e Strange Kind	80001
H2	A Fit Night Out for Bats	80002
H3	The Chinese Food Factory	80003
H4	Scooby's Desert Dilemma	80004
H5	The Old Cat and Mouse game	80005
H6	Stow-aways	80006
H7	Mummy's the Word	80007
H8	Hang in There Scooby	80008
H9	Stuntman Scooby	80009
H10	Scooby's Three Ding-a-ling Circus	80010
H11	Scooby's Fantastic Island	80011
H12	Long John Scrappy	80012

of things in common with **Scooby-Doo**, primarily of course, the case is invariably a mystery of paranormal investigation.

In Sherlock Holmes it is unusual for Holmes and Watson to be parted except at Holmes's bidding, Holmes of course being in control of the situation. **The X-Files** and **Scooby Doo**, however, both have our protagonists separating and investigating on their own. All three series work within their formulae, tantalizing the viewer with the intriguing and the unexplained but at the end of the day the truth is either less than fantastic or elusive. OK so there is little chance that we will ever see Mulder and Scully piloting a bi-plane around a Museum Relic Room, creating a trap using a forklift truck and a trawler net or for that matter

riding a washing machine at 70 mph with surprising navigational ability (well, at least not until the middle of season eight I imagine) but there are a number of similarities with **Scooby-Doo**. **The X-Files** is much more complicated owing to its progression of various story lines and because there clearly are weird happenings rather than a closed case without any evidence of the unusual but, strangely enough, most **X-Files** episodes also end without the production of any evidence. The first non-human the Mystery Inc team discovers is not until episode 44 when they meet Jeannie.

There is no Shaggy in The X-Files

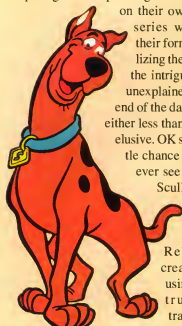
As far as character similarities are concerned, Mulder is a mixture of Fred and Velma whereas Scully is a hybrid of Velma and Daphne. Fred is clearly able to take charge of the operation and has good deductive ability as does Velma; Mulder demonstrates both these traits but unlike the others he is keen to believe - he also displays a much more conservative dress sense. Scully, on the other hand, has the mind of Velma, analytical, deductive and

sceptical, and the good looks of Daphne, complete with red hair but minus the scarf and the purple legs (or tights).

There is a lot of talk of underlying sexual tension in **The X-Files**, well there is probably more in **Scooby-Doo**. I'm sorry but I just don't see any sexual relationship between Mulder and Scully; they have their 'highs' on an intellectual level. Just as Scoob and the gang will enjoy sating their appetite with a round of pizzas and 2-foot high sandwiches when a case has been satisfactorily concluded, Mulder and Scully are as likely to enjoy lighting up a cigarette with The Cancer Man at the end of an episode (if indeed they smoked) - no sex there at all. However, what might be happening with Fred and Daphne while they are separated from the rest of the team is probably the biggest mystery of all...

Scooby-Doo and the gang have remained popular since their first appearance. As time went by longer episodes were made featuring guest appearances by animated versions of real life stars as well as guest appearances by other cartoon characters, the Addams Family for example.

New characters were created; Scooby-Dum, Scooby-Dee and Yabba-Doo have all come and gone. The introduction of



Scooby-Doo

SCOOPY-DOO

H13	Scooby's Bull Fright
H14	Scooby Ghosts West
H15	A Bungle in the Jungle
H16	Scooby's Fun Zone
H17	Swamp Witch
H18	Sir Scooby and the Black Knight
H19	Waxworld
H20	Scooby in Wonderland
H21	Scrappy's Birthday
H22	South Seas Scare
H23	Scooby's Sweet Miss
H24	Alaskan King Coward
H25	Et Tu, Scooby?
H26	Soggy Bog Scooby
H27	Scooby Gumbo
H28	Way Out Scooby
H29	Strongman Scooby
H30	Moonlight Madness
H31	Dog Tag Scooby
H32	Scooby at the Center of the World
H33	Scooby's Trip to Oz
H34	A Fright at the Opera
H35	Rough Ranch
H36	Surprised Spies
H37	The Invasion of the Scooby Snatchers
H38	Scooby Dooby Guru
H39	Scooby and the Bandit

SCOOPY AND SCRAPPY-DOO

(Same format as *The Scooby and Scrappy-Doo Show*)

I1	Scooby-Nocchio
I2	Lighthouse Keeper Scooby
I3	Scooby's Roots
I4	Scooby's Escape from Atlantis
I5	Excalibur Scooby
I6	Scooby Saves the World
I7	Scooby Dooby Goo
I8	Rickshaw Scooby
I9	Scooby's Luck of the Irish
I10	Backstage Scooby

80013	I11	Scooby's House of Mystery
80014	I12	Sweet dreams Scooby
80015	I13	Scooby-Doo 2000
80016	I14	Punk Rock Scooby
80017	I15	Canine to Five
80018	I16	Hard Hat Scooby
80019	I17	Hothouse Scooby
80020	I18	Pigskin Scooby
80021	I19	Sopwith Scooby
80022	I20	Tenderloin Scooby
80023	I21	Scooby and the Beanstalk
80024		

SCRAPPY, SCRAPPY AND YABBA-DOO

Premiered on ABC, 23 September, 1982

13 shows comprising 39 x 7-minute episodes

80029	Scooby-Doo	Don Messick
80030	Scrappy-Doo	Don Messick
80031	Yabba-Doo	Don Messick
80032	Shaggy Rogers	Casey Kasem
80033	Deputy Dusty	Frank Welker
80034		
80035	J1	Maltese Mackeral
80036	J2	Dumb Walter Capor
80037	J3	Yabba's Rustle Rustle
80038	J4	The Canine Burglar Capor
80039	J5	Movin' Monster Menace
80040	J6	Mine Your Own Business
80041	J7	Super Teen Shaggy
80042	J8	Basketball Bumpers
80043	J9	Tragic Magic
80044	J10	Beauty Contest Capor
80045	J11	Stake-Out at the Take-Out
80046	J12	Runaway Scrappy
80047	J13	Who's Scooby-Doo?
80048	J14	Double Trouble Date
80049	J15	Slippery Dan the Escape Man
80050	J16	Cable Car Capor
80051	J17	Muscle Trouble
80052	J18	Low-Down Showdown
80053	J19	Comic Book Capor

81011	J20	Misfortune Teller
81012	J21	Vild Veld Vampire
81013	J22	A Gem of a Case
81014	J23	From Bad to Curse
81015	J24	Tumbleweed Derby
81016	J25	Disappearing Car Capor
81017	J26	Scooby-Doo and Genie-Poo
81018	J27	Law and Disorder
81019	J28	Close Encounter of the Worst Kind
81020	J29	Captain Canine Capor
81021	J30	Alien Schmalien
81022	J31	The Incredible Cat Lady Capor
81023	J32	Picnic Poopers
81024	J33	Go East, Young Pardner
81025	J34	One Million Years Before Lunch
81026	J35	Where's the Werewolf
81027	J36	Up a Crazy River
81028	J37	Hoedown Showdown
81029	J38	Snow Job Too Small
81030	J39	Bride and Gloom

THE NEW SCOOPY & SCRAPPY-DOO SHOW

Premiered on ABC, 10 September, 1983

13 shows comprising 26 x 11-minute episodes

82001	Scooby-Doo	Don Messick
82002	Scrappy-Doo	Don Messick
82003	Shaggy Rogers	Casey Kasem
82004	Daphne Blake	Heather North
82005		
82006	K1	Scoobygeist
82007	K2	The Disarray Deception
82008	K3	The Quagmire Quake Capor
82009	K4	Scobscia
82010	K5	The Hound of the Scoobyvilles
82011	K6	No Sharking Zone
82012	K7	Wizards and Warlocks
82013	K8	Who's Minding the Monster?
82014	K9	Scooby a la Mode
82015	K10	The Crazy Carnival Capor
82016	K11	Scooby the Barbarian

Scrappy-Doo, Scoob's nephew, has been the only major change to the gang members since inception.

Ghouls, Ghosts and Guests

The most notable guest appearance is by Vincent Price who, for a whole (if short) series, plays mentor Vincent van Ghoul. This series, **The 13 Ghosts of Scooby-Doo** marks the biggest change to the format in the show's history. The episodes have a running plot and for the first time all the ghosts are for real. **The 13 Ghosts of Scooby-Doo** bears the most in common with **The X-Files**. There are a number of regular characters and most importantly the villains don't have masks removed at the end of the episodes *à la* Mission: Impossible here, Scoob and the gang exist in a world where there really are ghosts and demons.

The title sequence acts as a prologue to explain the premise which is that Scooby knocks over a Demon-chest breaking the seal allowing the spirits to escape and wreak havoc in the world. It is then up to Scoob to recapture the spirits in the chest with the aid of Flim Flam and Mr Van Ghoul and the hindrance of Weerd and

Bogel the two ghosts that caused the opening of the chest in the first place. Another new angle on the show came with **A Pup Named Scooby-Doo** which is a rather pointless version of the show set when Scoob and the gang were much younger and before Velma has even learned to talk! Although there are some good jokes and well observed set pieces it is always disappointing to see any show send itself up, once they do this they simply can't stop and this is no exception.

Many similar shows have been made by Hannah-Barbera over the years, the best of these being **Goober and the Ghost Chasers**. The characters not only resemble the Scooby-Doo crowd but also have very similar voices. Again the star is a dog, this time a wolfhound rather than a Great Dane and like **The 13 Ghosts of Scooby-Doo** Goobers encounters are with real spirits and apparitions.

And After the Chase...

Let's hope that in the absence of a new series of **Scooby-Doo** that **The X-Files** doesn't forget its roots and perhaps when The Cancer Man is finally cornered Mulder will reach

forward, pull away old smokey's mask to reveal ... *[All together]* "Deep Throat!" – but Deep Throat is dead so Scully will reach forward, peel back another mask to reveal... *[All together]* "Assistant Director Skinner!" Followed by the closing words from Assistant Director Skinner "I would have gotten away with it too if it wasn't for you two meddling FBI agents!"

Scooby-Dooby-Do!

Tim Etheridge

PS Just how many times does Velma drop her specs at a vital point in the plot?

Scrappy, Shaggy and Scooby



Images © Hanna-Barbera
Courtesy Cartoon Network

EPISODE LIST

K12	The Mark of Scooby	83012
K13	Scooby-Doo and Cyclops, Too	83013
K14	Scooby of the Jungle	83014
K15	Scooby Roo	83015
K16	The Creature came from Chem Lab	83016
K17	No Thanks, Masked Manx	83017
K18	The Scooby Coupe	83018
K19	The Fall Dog	83019
K20	Scooby and the Minotaur	83020
K21	Scooby Pinch Hita	83021
K22	Scooby's Gold Medal Exhibit	83022
K23	Where's Scooby-Doo? Part 1	83023
K24	Where's Scooby-Doo? Part 2	83024
K25	Wedding Bell Boos! Part 1	83025
K26	Wedding Bell Boos! Part 2	83026

THE NEW SCOOBY-DOO MYSTERIES

Premiered on ABC: 8 September, 1984
13 hours comprising 26 x 11-minute episodes

Scooby-Doo	Don Messick
Scrappy-Doo	Don Messick
Shaggy Rogers	Casey Kasem
Daphne Blake	Heather North
Fred Jones	Frank Welker
Velma Dinkley	Pat Stevens

L1	Happy Birthday, Scooby-Doo, Part I	84001
L2	Happy Birthday, Scooby-Doo, Part II	84002
L3	The Hand of Horror	84003
L4	Scooby's Peep-Hole Pandemonium	84004
L5	Doom Service	84005
L6	Mission: Un-DOO-able	84006
L7	Scoo-Be or Not Scoo-Be?	84007
L8	The Night of the Living Toys	84008
L9	The 'Dooby-Dooby-Do' Ado	84009
L10	A Code in the Nose	84010
L11	South Pole Vault	84011
L12	The Bee Team	84012
L13	Showboat Scooby	84013

L14	The Stoney Glare	84014
L15	E*E*E*O	84015
L16	A Night Lounge at the White House, Part I	84016
L17	A Night Lounge at the White House, Part II	84017
L18	Ghosts of the Ancient Astronauts, Part I	84018
L19	Ghosts of the Ancient Astronauts, Part II	84019
L20	A Halloween Hassle at Dracula's Castle, Part I	84020
L21	A Halloween Hassle at Dracula's Castle, Part II	84021
L22	A Scary Duel with a Cartoon Ghoul	84022
L23	Sherlock Doo, Part I	84023
L24	Sherlock Doo, Part II	84024
L25	The Nutcracker Scoob, Part I	84025
L26	The Nutcracker Scoob, Part II	84026

THE 13 GHOSTS OF SCOOBY-DOO

Premiered on ABC: 14 September, 1985
13 x 30-minute episodes

Scooby-Doo	Don Messick
Scrappy-Doo	Don Messick
Shaggy Rogers	Casey Kasem
Daphne Blake	Heather North
Vincent Van Ghoul	Vincent Price
Film Flam	Susan Blu
Weerd	Arie Kups
Bogel	Howard Morris

M1	To All the Ghouls I've Loved	85001
M2	Scoobra-Kadoobra	85002
M3	Me and My Shadow Demon	85003
M4	Reflections in a Ghoulish Eye	85004
M5	That's Monsterment	85005
M6	Ship of Ghoula	85006
M7	A Spooky Little Ghoul Lika You	85007
M8	When You Witch Upon a Star	85008
M9	It's A Wonderful Scoob	85009
M10	Scooby in Kwackland	85010
M11	Coast-to-Ghost	85011

M12	The Ghoulish Show on Earth	85012
M13	Horror Scope Scoob	85013

A PUP NAMED SCOOBY-DOO

Premiered on ABC: 10 September, 1988
25 x 30-minute episodes

Scooby-Doo	Don Messick
Scrappy-Doo	Don Messick
Shaggy Rogers	Casey Kasem
Freddy Jones	Kari Stevens
Daphne Blake	Kellie Martin
Velma Dinkley	Christina Lange
Red Herring	Scott Menville

N1	A Bicycle Built for Boo	88001
N2	The Sludge Monster from the Earth's Core	88002
N3	Wanted Cheddar Alive	88003
N4	The Schnook Who Took My Comic Book	88004
N5	For Letter or Worse	88005
N6	The Babysitter from Beyond	88006
N7	Snow Place Like Home	88007
N8	Now Museum, Now You Don't	88008
N9	Scooby Dude	88009
N10	Ghost Who's Coming to Dinner	88010
N11	The Story Stick	88011
N12	Robo-Pup	88012
N13	Light... Camera... Monster	88013
O1	Curse of the Collar	89001
O2	Return of Commander Cool	89002
O3	The Spirit of Rock and Roll	89003
O4	Chickenstein Lives	89004
O5	Night of the Living Burger	89005
O6	The Computer Walks Among Us	89006
O7	Dog Gone Scooby	89007
O8	Terror, Thy Name is Zombo	89008
O9	Night of the Boogy Biker	90001
P1	Dawn of the Spooky Shuttle Scares	90002
P2	Horror of the Haunted Hairpiece	90003
P3	Wrestle Mania	90004

MAN-EATER OF SURREY GREEN

The Plot

Shortly after sharing her enthusiasm over the growth of a rare plant with her fiancé Alan Carter, Laura Burford, an expert in plant diseases, falls under the spell of a strange sound. Dropping the rare cutting, she walks zombie-like through bedding plants, and beyond a wooded area is met

by a chauffeur with a Rolls Royce. Carter, his hearing-aid turned down, works on in his greenhouse oblivious to her departure.

Steed tells Mrs Peel that the latest 'situation' they are to investigate is that of missing horticulturists: Laura Burford, a friend of Mrs Peel's, has now joined the ranks of Professor Taylor, Professor Knight and Doctor Connelly – all missing in the Surrey area. Visiting Carter, they find he is

about to deputize for Sir Lyle Peterson, the president of the Horticultural Circle: the first meeting Peterson has missed in a decade. Noting that Sir Lyle lives at Surrey Green, Steed decides to pay a visit posing as a representative of the Tree Preservation Society.

At Peterson's country mansion, Steed eavesdrops on a meeting between the owner and the four missing experts. He also notes the presence of a complex control console and a large drilling derrick supplied by The Oil Drilling Co Ltd erected in the mansion's grounds. Sir Lyle has a massive love of plants, demonstrating his venus fly-traps to Steed. When Steed comments about the presence of Laura, Peterson says that they are working in secret on new strains of flowering shrubs. Laura is brought in to meet Steed and confirms that she has taken the opportunity to work on this rare project, but his comments about Carter are met with a strange trance-like change in her behaviour. Lyle is suspicious of Steed, and when Steed returns to his parked Bentley he discovers that somebody has secreted a cactus on the drivers' seat under a rug.

Mrs Peel confirms that the cactus barbs are deadly, and investigations with The Oil Drilling Co Ltd reveal that Peterson made two orders: one for his home and the other for Moat Farm in Denbigh. Investigating the deserted farm, Steed and Mrs Peel start to probe a huge mound of burnt vegetation, discovering a skeleton in a spacesuit. The war department take over and reveal that this is the wreck of a spaceship launched a year ago which hit problems: something has made it re-enter the Earth's influence.

A block and tackle is rigged up and a huge plant with many pappii is raised; a

Steed and Carter discuss the disappearance of Laura Burford



fantasy flashback

species which elderly botanical expert Doctor Sheldon cannot recognize from her 30 years of experience. The conclusion is reached that the plant is alien, possibly from Mars or the Moon, and that it collided with the drifting Space capsule, forcing re-entry a month early – the same day that Knight, Connolly and Taylor disappeared. Steed tells Carter that he has seen Laura working for Peterson; Carter is aghast as Laura hates Peterson and it is the wrong time of year to develop new shrubs.

Mrs Peel goes to Surrey Green and meets the deaf Joe Mercer who supplies Sir Lyle with huge amounts of farming materials, notably 20 tons of fertilizer. One of Mercer's men is delivering a lorry of fertilizer to the estate when he becomes suspicious of Lennox and the stumbling workmen who collect the sacks. He looks at the derrick and examines sheeting stretched beneath it. A silent signal alerts Lennox to his presence and then prevents the driver from making his escape; the delivery man stands motionless in a trance as Lennox fires his shotgun at him...

At the farm, Miss Sheldon discovers that the huge seed pod has a brain and could think. Steed meanwhile is talking to Carter who cannot understand why Sir Lyle took Laura instead of himself, or indeed Dr Sheldon rather than Connolly. Distrust and impatient, Carter breaks into Sir Lyle's grounds to find Laura and the strange workers toiling at the derrick. Attempting to climb over the compound fence he is electrocuted by the wires; Laura looks on dispassionately as her fiancé's corpse hangs from the gate.

Sir Lyle calls a meeting of his team where Taylor, Knight, Connolly and Laura confirm that germination will be at 1800 hours, according to plan. Emma studies Miss Sheldon's findings: if this form of seed could germinate it would form a plant 200 times higher than the Empire State Building and cover the Earth in weeks. It

Sir Lyle Peterson, keen horticulturist



An alien plant and...

...a Space capsule are found

fantasy flashback



Emma and Steed have to fight Miss Sheldon



can think and protect itself, and it is further revealed that its principle source of nourishment, hydrochromeoxidaze, is found in humans. At the estate, as Peterson's team monitor the plant's growth, the sonic signal to the workers by the derrick causes them to drop their tools and stand motionless as the object under the sheeting begins to ripple...

Steed has determined that it is the hearing aids worn by Miss Sheldon and Carter that made them immune to the plant's control; he and Mrs Peel wear such aids as they set off with Miss Sheldon and a powerful herbicide to kill the plant.

The plant continues to germinate and grow, its hypnotic influence reaching the village. Steed's party arrive to find the Surrey Green Arms deserted apart from the deaf Mercer.

Evading Lennox, who is eventually shot by Mrs Peel, Steed, Emma and Miss Sheldon enter Lyle's mansion over which the plant is growing at an alarming rate. Determined to inhibit its growth, the group smash their way into the study where they are confronted by Sir Lyle who has a shot gun. Mrs Peel attacks and disarms him, allowing Steed to fit him with a hearing aid.

The plant is now covering the building and will seed in hours; a huge tendril grabs Dr Sheldon and drags her away, and while Steed and Sir Lyle are rescuing her, Mrs Peel accidentally loses her hearing aid while fetching the herbicide – under the plant's control she starts to dispose of it.

When Steed returns, Mrs Peel attacks him; a vicious fight ensues which Steed wins by knocking his partner out. He then pours the little remaining herbicide over Mrs Peel's jacket and allows her to be taken by the plant for consumption. Moments later, alien screeches accompany the death-twitch



Mrs Peel, Miss Sheldon and Steed avoid Lennox



Steed, Miss Sheldon and Emma approach Peterson's country mansion, discovering (inset photos) the place in a shambles and protected by the controlled Peterson



Miss Sheldon is dragged away by the plant



Steed finds himself fighting Mrs Peel!

of the tendrils as the menace dies. Mrs Peel is located worse for wear... but safe.

The adventure concluded, Steed and Mrs Peel are driven off in the back of a hay cart for tea on the Surrey Downs.

Background

Man-Eater of Surrey Green was an early foray for **The Avengers** into the territory of Science Fantasy, and was developed by a new writer for the series, Philip Levene. Levene had been an actor for some years (including an appearance in BBC Television's *Quatermass II*) and had been submitting material for radio since 1951; his first play, *False Witness*, was transmitted in 1956, and after this Levene found a steady stream of his submissions being turned into wireless productions. His first notable hit came in 1957 with the creation of his tennis-playing spy Ambrose in *Ambrose in London* and this was followed up by *Destination - Fire!*, a series about a fire insurance investigator played by Robert Beatty which ran from 1962 to 1966 (and was re-worked into *The Firechasers*, an abortive pilot for a new ITC television series in 1970). On television, he also wrote episodes of ITP's *H G Wells' Invisible Man*, Granada's *Knight Errant*, ABC's *The Pursuers* and ATV's *Ghost Squad*.

It was one of Levene's Science-Fiction orientated plays which brought him to the attention of Brian Clemens, the associate producer and nominal script editor of *The Avengers* which was gearing up to continue production as a film series in late 1964. Driving home from the studios very late on the night of 14th April 1964, Clemens heard a Science-Fiction play, *The Invader*, broadcast as part of the BBC Light Programme's *Just Before Midnight* series. The 15-minute play, concerning the power of telepathic manipulation, indicated to Clemens that Levene was precisely the sort of ingenious writer his series needed.

Keen to pursue the Science Fiction angle, Levene's first submission in August 1964 to Telemem Productions (the company who had taken over filming *The Avengers* for ABC) was *The Disappearance of Admiral Nelson*; the tale of how John Steed and his new assistant, Mantha, came up against a shrinking ray. The submission fared badly when submitted in turn to ABC - it was condemned as 'blatant Science Fiction Fantasy' which did not work and the script was vetoed for production on 15th September 1964 on the grounds that it would be expensive to stage if the viewers were to be



The fight continues...

able to suspend their disbelief; producer Julian Wintle agreed to keep the idea on ice six days later (it was revived in 1967 and filmed as *Mission... Highly Improbable*). Science Fiction was not what ABC wanted, another script (*Rip Van Winkle* by Martin Woodhouse) was criticized for the same reason on 13th October, while a third (*The Day it Rained Poets* by John Kruse) was dismissed as "far-fetched" in early 1965.

Levene's second submission, *The Man-Eater of Surrey Green*, was also Science Fiction orientated, telling the tale of a strange thinking plant from Outer Space which fed on humans and could exert telepathic control. ABC rather grudgingly approved the script's further development on 16th October with Brian Tesler commenting: "I think we can just about get by with Philip Levene's script, which is a good one, but please let us now firmly eschew Science Fiction in these stories. I'm certain they are damagingly out of place. And I would undoubtedly want to schedule *The Man-Eater from Surrey Green* a lot way from the beginning".

The script did not enter production immediately, and it was to be Levene's third submission, *The Cybernauts* submitted in December 1964, which was the first to go before the cameras in March 1965 despite its SF content (Tesler later commented that *The Cybernauts* was "the most effective episode I have seen to date"). From January to March, Levene worked on a non-Fantasy script, *Two's a Crowd* which was his second into production in May 1965. Levene was to write one further script for the season (*Small Game for Big Hunters*) before becoming a mainstay on the colour Diana Rigg episodes and story

consultant on the first few Linda Thorson episodes.

One of the possible reasons for holding *Man-Eater of Surrey Green* back in the shooting schedule was its large number of exterior sequences which would be better realized during the summer months. The director chosen for the episode was Sidney Hayers who had already directed Levene's *The Cybernauts* and another episode (*A Surfeit of H2O*). *Man-Eater of Surrey Green* was to be the third and final of his episodes for the season, although he would return to work on colour Rigg episodes in 1967. Hayers had been directing movies since the 1940s and had worked on many films including *Circus of Horrors*, *Night of the Eagle* and *Three Hats for Lisa*. He had also been working for producer Julian Wintle's Telemen company on another ABC film series, *The Human Jungle* which starred Herbert Lom as psychiatrist Dr Roger Corder.

Man-Eater of Surrey Green was the tenth filmed episode to star Patrick Macnee and Diana Rigg as John Steed and Emma Peel in production, out of an initial batch of 14. The episode was filmed from around Monday 31st May to shortly after Friday 11th June 1965 (during which period it was referred to by trade publications as *Man-Eater of Ferry Green*).

The two guest stars for the serial were Derek Farr and Athene Seyler. Farr had been a matinee idol in the 1930s and his long career in films included *The Dam Busters*, *Man on the Run* and *Front Page Story*; he was now cast as Sir Lyle Peterson, the nominal villain of the piece. Seyler found herself playing veteran botanist Cynthia Sheldon, one of the increasing number of English eccentrics appearing in *The Avengers*.

CREDITS

John Steed Patrick Macnee
Emma Peel Diana Rigg
Sir Lyle Peterson Derek Farr
Doctor Sheldon Athene Seyler
Laura Burford Gillian Lewis
Alan Carter William Job
Wing Commander Davies David Hutcheson
Publican Joe Ritchie
Bob Pearson Donald Oliver
Joe Mercer Joby Blanshard
[Professor Taylor Edwin Finn
Professor Knight Harry Shacklock
Dr Connelly Ross Hutchinson
Lennox John G Heller uncredited]

Producer Julian Wintle
Teleplay Philip Levene
Director Sidney Hayers
In Charge of Production Albert Fennell
Music Laurie Johnson
Associate Producer Brian Clemens
Photography Alan Hume
Art Director Harry Pottle
Film Editor Richard Best
Production Manager Geoffrey Haine
Assistant Directors Richard Dalton
..... Frank Hollands
Camera Operator Godfrey Godar
Casting Director G B Walker
Continuity June Randall
Make-Up George Blackler
Hairdresser Pearl Orton
Wardrobe Jackie Jackson
Sound Editor Lionel Selwyn
Dubbing Mixer Len Abbott
Recording Director A W Lumkin
Stunt Arranger Ray Austin

UK airdate: 11th December 1965 (ABC)

US airdate: 25th August 1966 (ABC)

ers; the 76 year old actress had been working on stage since 1908 and started in silent films in 1901, featuring in *Nicholas Nickleby*, *Doctor at Large*, *Night of the Demon* (for Hayers) and *The Inn of Sixth Happiness*. Seyler had appeared in an Honor Blackman episode playing another eccentric character (also called Cynthia) in the episode *Build a Better Mousetrap*.

The major location shoot was performed at a large mansion called The Grove (now a British Rail Centre) situated in The Grove Park off Grove Mill Lane in north Watford. The house itself appeared as the exterior of Sir Lyle Peterson's home in Surrey while

fantasy flashback

Filming the tag scene, with, naturally, the back-projection screen in the background



its rear gardens housed the greenhouse in which Laura Burford and Alan Carter conducted their own botanic experiments. Some of the private roads on the estate were also used for other sequences, such as the hypnotized Laura being collected by Lennox the chauffeur. The building was later used again in various episodes of *The*

Avengers (notably *The Danger Makers* and *The See-Through Man*) plus episodes of other series like *The Champions*.

Another key venue for filming was the village of Surrey Green itself, and the pub the Surrey Green Arms was played by *The Three Horseshoes* in Letchmore Heath, a small village to the west of Borehamwood



Diana Rigg watches Athene Seyler enjoy a pint for a publicity shot
Inset: Athene Seyler in the earlier *Avengers* episode *Build a Better Mousetrap*

where the interior filming was performed at the Associated British Elstree studios; both of these two major venues were attended by the show's stars, Macnee and Rigg. Letchmore Heath had featured before in shows like *The Saint* and films *Up the Creek* and *Village of the Damned*; Hayers later used it again prominently in *The Avengers* episode *Dead Man's Treasure*, while it appeared in many other series such as *The Baron*, *Randall and Hopkirk [Deceased]*, *Here Come the Double Deckers!* and even *Alexei Sayle's Stuff*.

Slow motion was used to add to the eerie quality of the opening sequence in which Laura fell under the alien vegetation's influence, with the episode title superimposed over a shot of Carter wearing his hearing aid. The interior of Peterson's house was a re-dressing of standard set elements which had appeared in previous episodes including *The Grave-Diggers* and *Two's a Crowd*; on this occasion the hall was adorned with wax mannequins draped in greenery. The plant was never seen fully, clever sound and lighting along with shots of creepers and stalks being moved just out of camera shot by stagehands created the illusion of the colossus spreading over Peterson's mansion; on exterior shots at the derrick, a stagehand under a tarpaulin created the illusion of the alien germinating. As usual, the action sequences involved doubles – this time with Steed actually fighting Mrs Peel. Rocky Taylor replaced Macnee while Bill Westley (now an assistant film director) donned Rigg's leather fighting garb. Back projection was used to place Steed and Mrs Peel in a moving hay cart for the tag scene, with stand-ins seen in long-shots filmed on location.

Provisionally scheduled for 7th December, ABC transmitted *Man-Eater of Surrey Green* on Saturday 11th December at 9.05pm, the eleventh episode of the new season. Other ITV regions had taken it during the preceding week (eg Anglia on 9th December). In the United States, ABC networked the episode on 25th August 1966 towards the end of the show's first run as a Summer replacement. In Britain, ABC reran the episode on 10th June 1967 between the two batches of colour Diana Rigg episodes and there were further appearances of *Man-Eater of Surrey Green* around the regions until the early 1970s. Channel Four rebroadcast the episode in January 1985 during their run of monochrome Diana Rigg episodes and Lumiere released the episode commercially on videotape on *The Avengers Volume 21* in 1995.

Andrew Pixley

 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95
 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95
 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95
 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95
 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95	 Special: Star Trek: Voyager \$4.95

Good news. A limited number of copies of **TV Zone #67** are now back in stock. Readers recently issued with a credit note should re-order.

TV Zone Binders



POSTAGE & PACKING
 £10 for first issue, with 20p for each additional issue ordered at the same time.
 Overseas requests should be paid in British Sterling or, for US customers only in USA dollars. Overseas postage is £1 (US \$2) each/for surface, or £1.50 (US \$3) each/airmail.

Please send me the following back issues of **TV ZONE**

I enclose a cheque/PO payable to 'Visual Imagination Limited' Amount \$ / £

Or charge my Visa / Access / Mastercard the amount shown above. Card expiry date

Signature (for card payments)

Name: _____

Address: _____

Postcode/Zipcode _____

Send completed form (or copy) to: TV Zone Back Issues, PO Box 371, LONDON SW14 9JL, UK. For USA and Canada: Visual Imagination Limited, PO Box 156, Monroeville, NY 11401, USA.

Please allow 28 days UK delivery



THE COMPLETE SERIES

Credits

Sheriff Lucas Buck Gary Cole
Gail Emory Paige Turco
Dr Matt Crower Jake Weber
Dr Billy Peele John Mese
..... (A15 onwards)
Selena Coombs Brenda Bakke
Merlyn Temple Sarah Paulson
Caleb Temple Lucas Black
Deputy Sheriff Ben Healy
..... Nick Searcy

Created by Shaun Cassidy
Producers Shaun Cassidy,
..... Robin Green, Edward Ledding &
..... Daniel Eick
Executive Producers Sam Raimi &
..... Robert Tapert
Co-executive Producer Robert Palm
Co-Producer Judi Ann Mason
Co-ordinating Producer

..... Dean Barnes
Music Joseph LoDuca
Music Editor Allan Rosen
Edited by Chris Innis
Production Designer

..... Robert C Holloway
Director of Photography

..... Stephen McNutt
Costume Designer Peggy Farrell
Visual Effects Supervisor

..... Kevin O'Neill
Special Effects Co-ordinator

..... Michael Schorr
Art Director Geoffrey S Grimsman
Make-up Jeff Goodwin
Executive Story Editor

..... Mitchell Burgess
Script Supervisor Tom Rainey
Casting by Liberman/Hirschfield Casting
CSA, Michael A Katcher CSA

A1 American Gothic (Part 1 of 2)

Writer Shaun Cassidy
Director Peter O'Fallon
Gage Temple (Sonny Shroyer), Rita Barber
(Lynda Clark), Dan Truelane (Michael Burgess),
Danielle Davenport (Margo Moorer), Deputy
Cammalous (Lucius Houghton), Josh Davenport
(Troy Simmons), Caleb's Mother (Tammy
Arnold), 6 year-old Merlyn (McKenzie LaCross),
Blind Man (Leonard Watkins), Nurse Wendy
(Tamara Row)

Things go horribly wrong on Caleb's birthday when his father, Gage, attempts to kill his own daughter, Merlyn. The sheriff finishes the job properly, leaving the deputy troubled by what he has witnessed. At the local hospital Caleb is befriended by Dr Matt Crower, but the sheriff also has an interest in him. Gail Emory, on seeing the news about the death of her cousin, travels to Trinity.

Things become really mysterious when Gage Temple is found dead in his cell. Caleb starts to see messages written in blood and meets the spirit of his dead sister. Dr Crower attempts to dig up information on the Temple family and the sheriff, who is not all he seems, goes after Caleb.

First US transmission: 22nd September 1995

A2 A Tree Grows in Trinity

(Part 2 of 2)

Writer Shaun Cassidy
Director Michael Katleman

In my town the American dream is still a reality. Of course, you have to know who's the boss.

For those who follow my lead life can be a paradise... but for those who don't it can be a mighty rough road.

You see we all have choices to make... and if people are wrong it's only because they've been listening to the wrong voice, a voice that would lead them astray... seduce them with hope... even turn a son against a father.

In an age old battle between Good and Evil there can only be one victor... care to place your bets?

Sheriff Lucas Buck

LUCAS BUCK



Buck is Trinity's strange and mysterious sheriff (that's Buck with a B, as the sheriff himself says). Lucas has dark powers that make him no mere mortal; he may have made a pact with the devil or other dark forces in the past.

Anyone entering Trinity, good or evil, is well advised to note who is in charge. Lucas has a hold over the residents and visitors of Trinity, though Good sometimes does triumph over Evil. He helps out the townsfolk in many ways but expects his help to be repaid. Refusing to do so is not advisable.

Lucas's main battle is with the spirit of Merlyn Temple, and he is on a constant quest to ensure Caleb Temple follows his path.

Manuel Fanto (Arnold Vosloo), Harlan Jeeter (Ron Perkins), Dr Daniel Truelane (Michael Burgess), Curtis Z Webb (David Lenthall), Teapot (Gina Stewart), The Reverend (Mert Hatfield), Deputy #1 (Sean Bridges), Albert (Charles McLawhorn), Nurse (Dale Wright), Taylor (Charly Williams), Orderly #1 (Ralph Brownwell)

Caleb is still on the run from Lucas and meets his sister along the way. He finds an abandoned cabin to stay in during the night, but also finds a mysterious, tongue-less man. Strange things happen around the coroner when he falsifies an autopsy on Gage and Merlyn Temple. Matt Crower continues his investigation into the Temples' deaths. Meanwhile Merlyn is having to cope with life as a spirit.

First US transmission: 29th September 1995



GAIL EMORY



Gail is Caleb and Merlyn's cousin. She is a reporter and has returned to Trinity to keep an eye on Caleb and to investigate the death of her parents. They died in 1976, locked in the Trinity newspaper building when it caught fire.

Gail knows that Lucas found her parents' bodies and suspects that he had something to do with their deaths. She is also attracted to Lucas and is slowly developing feelings for him, but she never lets her guard down and won't rest until she discovers the truth.

There's more in store for her than she realizes...

ing having a 'friendly chat' with Dr Daniel Truelane, and sending a gift, a mirror, to his wife, Cheryl Truelane. But when the mirror is broken it brings bad luck to the Truelanes. Meanwhile Caleb is led to a boarding house by his sister and meets the owner, whilst Matt's past is brought up.

First US transmission: 6th October 1995

A4 Damned If You Don't

Writers Michael R Perry & Stephen Gaghan
Director Lou Antonio
Wash Sutzen (Muse Watson), Poppy Bowen (Brigid Walsh), Carter Bowen (Steve Rankin), Etta Bowen (Judy Simpson Cook), T J (Barnaby Carter), Boone (Chris Fennell), Josh (Troy Simmons), Janitor (John Henry Scott), Cooper (Donald S Bland), Gail's Mother (Juliet Cesario), Young Gail (Jana Drve)

Lucas pays a visit to Carter Bowen to get the services of his daughter, but Carter leaves it too late to sign the consent form and his wife gets electrocuted. But it's not over yet and Lucas has more in store for Carter than he realizes when a man with a dangerous past comes back to Trinity. Meanwhile Merlyn is sad to see the direction Caleb is taking when Lucas gives him some money to complete a school project. Gail sees her parents' old car in a junk yard and finds something of importance.

First US transmission: 10th October 1995



Caleb Temple

Gail visits an old childhood friend but discovers that she died many years ago in a car accident, and that the car or body was never recovered from the river. She finds a letter which leads her to Lucas and manages to find the car which is pulled out of the river, but that there is no body inside. Meanwhile Caleb and Boone are in the archery contest and Lucas helps Caleb by giving him a new bow. Ben finds out that his ex-wife's husband has been beating her and confronts him about it, but when things go wrong Lucas decides to help.

First US transmission: 13th October 1995

A3 Eye of the Beholder

Teleplay Judi Ann Mason
Story Judi Ann Mason & Shaun Cassidy
Director Jim Charleston
Sheryl Truelane (N'Bushe Wright), Dr Daniel Truelane (Michael Burgess), Loris Holt (Tina Lifford), Judge Halpern (Bob Hannah), Heywood Anderson (Rick Warner), Boone (Chris Fennell), Reverend Logan (Grenoldo Frazier), Gordy Wills (Barry Bell), Rose Russell (Evan Rachael Wood), Choir Soloist (Maria Howell)

Things go wrong for Matt when a patient wakes up during an operation. Lucas attempts to influence the decision on Caleb's future in many ways, includ-

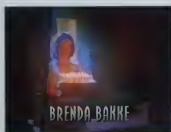
A5 Dead to the World

Writers Robin Green, Mitchell Burgess, Shaun Cassidy, Michael R Perry & Stephen Gaghan
Directors James A Contner
Janice Gallagher (Linda Pierce), Holly Gallagher (Melissa Suzanne McBride), Waylon Flood (John Shearin), Ben Healy, Jr (Lee Norris), Boone (Chris Fennell), Barbara Joy Flood (Helen Baldwin), Charlotte (Rachel Seidman-Lockamy), Josh (Troy Simmons), T J (Barnaby Carpenter), Jailer (Alex Van), Diver (Scott Schumacher), Louellen (Debbie Yates)

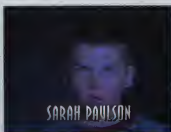
A6 Potato Boy

Writer Michael Nankin
Director Nick Marck
Loris Holt (Tina Lifford), Rev Coombs (John Bennes), Potato Boy (Trip Cogburn), Potato Boy Vocalist (Zander Heinen), Mrs Russell (Sara Lynn Moore), Boone (Chris Fennell), Rose Russell (Evan Rachael Wood), Dr Perry (Joe Inscoe)

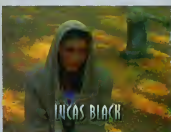
In a town where everyone seems to be having problems, Caleb is told the story of the Potato Boy by his friends, a boy who has a beautiful singing voice, but is both terribly deformed and blind. Merlyn tells



BRENDA BAKKE



SARAH PAULSON



LUCAS BLACK

episode guide

him that the Potato Boy is just lonely, but he does not understand. Caleb begins to form a bond with Lucas and Selena. Selena goes to meet a priest at a church but has problems trying to see him. Ben sees a psychiatrist about his problems with Lucas.

First US transmission: *unaired in the US*

A7 Meet the Beetles

Teplay Victor Bumbalo & David Chisholm
Story Shaun Cassidy,
.... Victor Bumbalo & David Chisholm
Director Michael Nankin
Lt Drey (Bruce Campbell), Fred Bender (Mark Joy), Curtis Z Webb (David Lenthall), Boone (Chris Fennell), Lydia Constantine (Seiden Smith), Deputy Floyd (Alex Van), Betty Weller (Derin Altay)

Caleb and Boone find a skeleton among the ruins of his old house which turns out to be the bones of a recently deceased man, Hack Weller. Lucas discovers that Weller's wife has called her brother to investigate and he suspects Lucas has something to do with it. Gail, doing her own investigation, finds out a few interesting things. When another person goes missing the finger points at Lucas again. Caleb has his own problems when he sees his own grave and also receives a large sum of cash.

First US transmission: 20th October 1995

A8 Strong Arm of the Law

Writers Michael R Perry & Stephen Gaghan
Director Mike Binder
Barrett Stokes (Matt Craven), Earl McKeever (Joseph Lindsey), Just Eddie (Jim Gloster), Lowell Stokes (Richard Edson), Boone (Chris Fennell), Cecil Perkins (Dean Whitworth), Janice (Aubrey Dollar), Minister (Mert Hatfield), Carol (Sara Lynn Moore), Paramedic (Brian Fong), Mourner #1 (Maggie Klekas), Mourner #2 (Sara Audrey Keeley)

Trinity's citizens question Lucas's power when a few men come into town and set up a protection racket, and Lucas is seen not to be doing anything about it. People are being beaten, threatened and even mur-

dered. Gail's investigation almost turns her into a victim of the gang. Talking to the gang seems to be having little effect, so one by one Lucas dispenses with his own brand of justice. Meanwhile Caleb's powers seem to be growing.

First US transmission: 3rd November 1995

A9 To Hell and Back

Writers Judi Ann Mason & Robert Palm
Director Oz Scott
Mr Rivitt (W Morgan Sheppard), Lily Crower (Andi Camick), Boone (Chris Fennell), Dan Truelane (Michael Burgess), Rose Russell (Evan Rachael Wood), Chester Langston (Robert Treveiler), Claire Crower (Megan Gallacher), Doreen Langston (Laura Roberts), George (Charles McLawhorn), Dr Potts Fields (Michael Genevie), Hannah (Charlotte Hackman), Bluesman (Charles Lucas), Nurse #1 (Erica Nashan), Nurse #2 (Lanelle Rose), Cop #1 (Lou Criscuolo), Cop #2 (Mick McGovern)

Matt has a flashback to the night he accidentally killed his family. Lucas finds out that Matt's contract at the hospital is up for renewal. Whilst trying to save a woman in a recent car accident he begins hallucinating and sees his wife, and later on, his daughter. Lucas offers Matt a way out which he takes, but Lucas has ulterior motives for helping. After watching a Horror movie Caleb, Boone and Rose see a neighbour dragging a sack across his garden. Unafraid, Caleb heads for the neighbour's house and sees the man digging a hole...

First US transmission: 3rd July 1996

A10 The Beast Within

Writer Shaun Cassidy
Director Michael Lange
Artie Healy (Jeff Perry), Rita (Lynda Clark), Salesman (Rick Forrester), Elderly Man (Henry Laurence), Fireman (General Fermon Judd, Jr)

A local robbery brings Lucas and Ben in contact with Ben's brother, Artie, who ends up taking Lucas hostage. Lucas convinces Artie to go to hospital to have a gunshot wound attended to, but Caleb and Gail are there and Caleb recognizes Artie from a

MATT CROWER



Matt is the local doctor and a graduate from Harvard. He moved to Trinity to start afresh after losing his wife and daughter in a car accident whilst driving under the influence of alcohol.

Matt is in a constant battle with Lucas over Caleb. He is the boy's other father figure, and he tries to dissuade Caleb from following Lucas's ways. He does not like Lucas one bit, and has attempted to find proof of what he has done and show him for what he really is – but this is one area in which he is destined to lose.



SELENA COOMBS



Selena is as deadly as she is attractive and oozes sex appeal. She teaches at the local school and is also Lucas's partner. She is attracted to men with both power and charm, and has an appetite for inventive and dangerous sex. Selena uses her beauty and her body to get what she wants, and does anything Lucas tells her — until certain events change her loyalties to an extent. Try as she might, however, she cannot escape Lucas and Trinity.

Meet the Beetles
Unearthly advice...

nightmare he's been having recently. They are held hostage along with Matt who discovers a bomb sown inside Artie's stomach which will go off at 11pm. Lucas and Matt plan an escape while Ben attempts to talk his brother out of doing something even worse.

First US transmission: 3rd July 1996

although Lucas finds her. Gail eventually asks him to tell her the truth and he agrees to show her what really happened, but at a cost. However, each time more details are revealed Gail wants to know less and less about the truth. Meanwhile Selena gets jealous that Lucas is spending more time with Gail than with her.

Unaired in the US

A11 Rebirth

(aka *It's a Wonderful So-Called Life*)

Teleplay Victor Bumbalo &
Robert Palm
Story Victor Bumbalo
Director James Frawley
Ray (Danny Masterson), Kristy (Amy Steel), Mrs Russell (Sara Lynn Moore), Young Man (Chris Blackwelder), Young Woman (Kelly Mizell), Nurse #1 (Deborah K Winstead), Nurse #2 (Lanelle Markgraf), Dead Head (Michael Mattison), Sourpuss (Randell Haynes)

Merlyn, unhappy with the afterlife, discovers a way to come back to life by borrowing the life of an unborn child. Caleb is at first happy to have his sister back, but soon realizes that she is spending more time with her new boyfriend, Ray, than with him. Lucas uses this to his advantage and succeeds in beginning to turn Caleb against her. When the mother of the unborn child goes into labour Caleb attempts to convince Merlyn to return the life, but she refuses to do so as she is in love.

First US transmission: 3rd January 1996

A12 Ring of Fire

Writers Michael R Perry &
Stephen Gaghan
Director Lou Antoni
Evelyn Gardner (Collin Wilcox Paxton), Gage Temple (Sonny Shroyer), Christine Emory - 1975 (Sandi Fix), Peter Emory - 1975 (John Keenan), Young Gail (Jana Drve), Female Doctor (Dorothy Recasner Brown), Toddler (David Cutting)

Gail continues her investigation into the death of her parents, hoping to find evidence of Lucas's involvement. She decides to search Lucas's house but finds nothing,

A13 Resurrector

Writers Shaun Cassidy &
Michael R Perry
Director Elodie Keene
Mel Curby (Greg Travis), Loris Holt (Tina Lifford), Gloria Curby (Irene Ziegler), Boone (Chris Fennell), Rita (Lynda Clark), Lance Biggs (Philip Loch), Jean Biggs (Andrea Powell), Technician (Craig Edwards)

Caleb decides to give his sister a funeral/farewell party, but when she appears she is not quite the same Merlyn as before. Ben is involved in a shooting incident with a man which is caught live on radio by talk show host Mel Kirby. On interviewing Ben, Mel catches what he says on tape which could implement Lucas and Ben in further ways. Mel plans to use the tape to ruin Lucas, but Lucas has other plans for Mel.

First US transmission: 10th January 1996

A14 Inhumanitas

Writers Stephen Gaghan &
Michael R Perry
Director Bruce Seth Green
Father Tilden (Pat Hingle), Brian Hudson (Tim Green), Barbara Hudson (Ruth Reid), Bertie (Wayne DeHart), Female Realtor (Yvonne Graetzer), Sue Ellen Hudson (Brandlyn Whitaker), Frenchman (Peter Townes)

Lucas plots to bring down a lawyer who sued the sheriff's department for \$600,000. A priest wants to destroy his church and himself with it, but cannot find the will to do so. Merlyn appears and asks for his help in protecting Caleb, although tensions are growing between the siblings. She also tries to help the lawyer from doing the wrong thing. During all this Merlyn lets





Sheriff Buck

Lucas know that she is coming for him and eventually there is the first major confrontation between the forces of Good and Evil.

First US transmission: 17th January 1996

A15 The Plague Sower

Writer..... Robert Palm
Director..... Mel Damski
(A E Tippett) Michael Harding, Nurse Erichfreund (Robin Mullins), Reporter (Patt Noday), Daniele (Margo Moorers), Nurse (Amy Dawn Anderson), Townsperson #1 (Joe Maggard), Woman (Haley Salyer), Young Woman (Dottie Grissom-Hardin), Man (Gene Dann), Townsperson #2 (C.K. Bibby), Husband (John Henry Scott), Wife (Kay Joyner)

When an unknown plague sweeps through Trinity and the panic is growing, the citizens blame Lucas. Dr Billy Peele arrives to investigate the outbreak and has his first confrontation with Lucas. Matt is infected with the plague. As Gail falls for Lucas, a relationship forms between Scena and Billy. Then Gail falls ill as well. Lucas attempts to convince Merlyn to help stop what's happening, but in the end an argument between her and Caleb helps her see the correct path to take.

First US transmission: 24th January 1996

A16 Doctor Death Takes a

Holiday

Writer..... Victor Bumbalo
Director..... Doug Lefler
Mrs Smith (Veronica Cartwright), Loris Holt (Tina Lifford), Judge Streeter (Will Leskin), Charlotte Stretter (Tamara Bumham), Brenda (Nancy Saunders), Nurse Sarah (Amy Parrish), Jojo (Tyronne Hicks), Elderly Man (Henry Laurence), Carl (Bill Robertson)

Matt discovers the real cause of Merlyn's death. Whilst in the street he stops a woman (Mrs Smith) attempting to shoot Lucas. The woman faints and he takes her to hospital. Lucas sees a judge about getting Matt institutionalized and although he refuses at first Lucas soon makes him realize the error of his ways. Matt starts reading books on the occult and Mrs Smith manages to turn him around to see her side of things and to kill Lucas. Ben and Gail rush to the sheriff's station to stop Matt.

First US transmission: 31st January 1996

A17 Learning to Crawl

Teleplay..... Robert Palm
Story..... David Kemper
Director..... Michael Lange
Ted Parker (Ted Raimi), Deputy Floyd (Alex Van), Cody Parker (Stuart Greer), Jeri McIntyre (Regan Forman), Rolston (Wallace Merck), Nurse (Amy Dawn Anderson)

Caleb is accidentally electrocuted and has an out-of-body experience during which he meet Merlyn who tries to convince him to stay with her on the other side. However Lucas appears and convinces him otherwise. Back in the land of the living Lucas takes Caleb on a fishing trip, but the cabin they are staying at is the same cabin where a man is being held hostage. When the other gang members arrive Lucas deals with the situation in his usual fashion. Caleb finds that his powers are growing with a bit of help from Lucas.

First US transmission: 4th July 1996

MERLYN TEMPLE



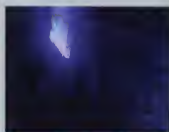
Merlyn is Caleb's older sister. Recently deceased (her neck broken by Lucas, who was 'doing what was best for her'), she has returned as a spirit to guide Caleb on the right path and stop him from following Lucas's influence.

As she learns to cope with life as a spirit and get used to her new-found powers, Merlyn finds it increasingly difficult to guide Caleb. She grows angrier and more vindictive, and this works to turn Caleb against her on occasion.

A18 Echo of Your Last Goodbye

Writer..... John Cork
Director..... Oz Scott
Tina (Tanya Rollins), Boone (Chris Fennell), Deputy Floyd (Alex Van), Nurse (Robin Mullens), Cindy (Julia Deane Howard), Allison (D L Anderson), Judith (Tammy Arnold)

Investigating a foul smell coming from an abandoned house, Ben starts to see things, including the death of Merlyn at the hands of Lucas. In fact she keeps popping up wherever he goes and keeps at him to search for the truth. With Gail's help they build up some evidence against Lucas with regards to the death of Caleb's mother. Caleb is having trouble with Tina, a school bully, and after talk-



CALEB TEMPLE



Caleb is Lucas's son, conceived when his mother was raped by the sheriff. The boy seems to have some of his father's powers – powers which are growing stronger each day.

Caleb is beginning to accept the fact that Lucas is his real father. Currently living at a boarding house, he walks a fine line between Good and Evil, torn between Lucas and the spirit of his dead sister, each trying to persuade him to follow a different path.

Although Merlyn and the other good people of Trinity are doing their best to show Caleb right from wrong, Lucas is biding his time and does not always lose the battle.

ing to Lucas, decides to deal with her his own way.

Unaired in the US

A19 Triangle

Writers Jeff King & Robert Palm
Director James Frawley
Nurse Stacie (Robin Mullins), Pilot (Deacon Dawson), Nurse #1 (Amy Dawn Anderson), Little Luke (Russell Deats), Bartender (James Frawley)

Gail discovers that she is pregnant, but an ultrasound reveals not a normal baby to her eyes, but some sort of evil monster. Gail panics and attempts to leave Trinity, but Lucas stops her. She realizes that there is only one way out. Lucas is also unhappy about the way Billy and Selena are carry-

ing on together and attempts to do something about it. In the meantime Caleb drifts further from Gail and closer to Lucas.

First US transmission: 10th July 1996

A20 Strangler

Teleplay Michael R Perry,
..... Stephen Gaghan & Robert Palm
Story Michael R Perry &
..... Stephen Gaghan
Director Doug Lefler
Albert DeSalvo (Gareth Williams), Deputy Floyd (Alex Van), Nurse Sara (Amy Parrish), Policeman #1 (Sean Bridgers), Nurse #2 (Rachel Lewis)

Lucas calls upon a dark spirit, the Boston Strangler, to kill Merlyn. He leaves for a convention the next day, leaving Ben in charge. However the Strangler cannot resist temptation and has other targets in mind: soon a nurse is found dead and Ben must find the killer before there are other victims. Gail is attacked by the Strangler but survives. Caleb, Merlyn and the Strangler have a showdown in Caleb's room where Caleb finds his powers are getting stronger and stronger.

Unaired in the US

A21 The Buck Stops Here

(Part 1 of 2)

Writer Steve DeJarnatt
Director Lou Antonio
Dr Les Narone (Jim Antonio), Yancy Lydon (Brent Jennings), Rita (Lynda Clark), Deputy Floyd (Alex Van), Nurse (Dani Miller), Doris Lydon (Lee Freeman), Cecil Spurgeon (Dean Whitworth), Waylon Flood (John Shearin), Old Bertie (Wayne DeHart)

Lucas captures Caleb's interest in the picture on the dollar bill which has a temple and an all-seeing eye. When Merlyn appears he explains to her what Lucas told him which worries her. Selena plots to kill Lucas with help from Billy. Yancy, a pharmacist, also wants to kill Lucas and learns of his Achilles' heel, his third all-seeing eye. When Lucas is attacked mortally wounded the suspicion falls on Billy who is arrested. Caleb changes from this point



Dr Matt Crowe

onwards and dispenses his own form of justice against the killer.

First US transmission: 10th July 1996

A22 Requiem (Part 2 of 2)

Writer Shaun Cassidy
Director Lou Antonio
Dr Les Narone (Jim Antonio), Rita (Lynda Clark), Deputy Floyd (Alex Van), Ashley Narone (Lindley Mayer), Grave Digger (Don Henderson Baker), Elderly Man (Len Hathaway), Businesswoman (Diana Taylor), Wealthy Woman (Mary McMillan)

Caleb, acting more and more like Lucas, frightens Ben and even threatens Merlyn. Billy, suspicious about Lucas's death, runs some blood tests. Caleb moves into the Buck mansion where Selena offers her services and lets him know of Gail's pregnancy, which angers him. He decides to eliminate the competition as there can be only one with 'the power'. Meanwhile Billy and Ben open Lucas's grave to find him alive. Lucas heads off to the hospital to deal with the doctor who faked his death. Finding out about Gail's impending doom he rushes to his house, but he cannot defeat Caleb on his own and help comes from an unexpected source...

First US transmission: 11th July 1996

Edwin Yu



ROBERT DAVI

THE POETRY OF ACTING

IT WAS American President John F. Kennedy who once said, "Power corrupts, poetry cleanses." This quote is a favourite of actor Robert Davi and one whose meaning is the foundation of his approach to portraying a headstrong yet humane FBI agent on the NBC crime drama series **Profiler**. Best known to television and film audiences for his macho roles, Davi, cast as Bailey Malone, head of the FBI's Investigative Support Unit, has been given the chance to express the more sensitive side of his nature.

"Bailey was originally written for an older actor," reveals Davi. "I went in and had a conversation with one of the show's executive producers Ian Sander and its creator Cynthia Saunders. We started talking and they said, 'Wait a minute. There's a new dynamic that Robert Davi can add to this character.' We talked more, I read the script with them and then we met with the people at the network including the president of NBC Warren Littlefield. Ian and Cynthia really wanted me for the part and I have to say that they championed me throughout the whole thing. They felt that Bailey should be both strong and sexual as opposed to being the typical over-the-top guy with a gut whom you've seen a dozen times. It was lucky for me that Warren Littlefield and the rest of the executives at NBC saw my leading man potential."

In **Profiler** Doctor Sam Waters, a young and beautiful forensic psychologist, goes into a self-imposed retirement after the serial killer she was tracking kills her husband. In the series' pilot Malone coaxes his old friend Waters, who has the ability to see a crime through the eyes of both vic-



Sam Waters (Ally Walker), Bailey Malone and John Grant (Julian McMahon)

tim and perpetrator, out of retirement to help him capture a ruthless serial killer. Not only was Davi impressed with the script but he was also excited about getting to play a character who has several different layers to his personality.

"Whenever I watch CNN and their reporters are at a crime scene talking with the FBI or one of their spokespeople I've always wondered, 'Just what the hell is going on with them? What are they doing?' With everything that has been going on with the O J Simpson trials and all the talk about profiling and procedural experience, I thought it was the right time to become involved in a show like *Profiler*.

"I saw a tremendous amount of potential in the character of Bailey Malone," he continues. "Not only is he an experienced federal agent and a military veteran but Malone is a mentor for Sam. He taught her all he knew while she was training at the FBI Academy in Quantico [Virginia]. It's great to have the chance to play a character that has within it the sort of moral fibre in a society today that seems a bit lost for role models. This is something I took into consideration when I accepted the part."

Expert Help

Davi and the rest of the cast are fortunate enough to have access to someone who is very familiar with the ins and outs of the FBI. James W Greenleaf, the former director of the FBI Academy, works with the show's writers and actors and advises them on issues of accuracy relating to their portrayals of the FBI agents. It was Davi who introduced Greenleaf to the show's producers. "When I first got the job I talked to a friend of mine George Englund. I told him that I was doing this thing called *Profiler* and asked if he knew of anyone I could talk to about it. He said, 'You won't believe, it but I'm having dinner with Jim Greenleaf, one of the ex-directors of the FBI.'"

"I got Jim on the telephone and we had a long conversation. I didn't have the time to visit Quantico before we began filming the pilot in Atlanta [Georgia]. So when we got there I put Jim on the phone with Cynthia Saunders and he answered a few questions for her. Subsequently, when we got picked up they called me and asked, 'How do we reach Jim Greenleaf? We'd like to make him a consultant on the series.' So they did. Sometimes I don't think they go to him as much as they perhaps should, but it's good to know we have him there."



Robert Davi as Bailey Malone

Hidden Feelings

Davi is also pleased working with his co-star Ally Walker who plays Doctor Sam Waters. While the relationship between their two characters is one based on mutual friendship and trust, the actor says that the feelings Malone has towards Sam are stronger than she realizes. "There is no question that Bailey is in love with Sam but she doesn't see this. Sadly for him it's more of an unrequited love than anything else." He adds, "Working with Ally is a pleasure. We enjoy each other's company on the set very much and we keep each other laughing constantly."

Throughout his career Davi has portrayed a host of characters who have had less than their share of redeeming qualities. While some people may view such individuals as villains, Davi feels there is no such thing as a "bad guy" or "good guy." According to him it is all in one's perception. Whether he is playing Bailey Malone or the drug czar Sanchez in the James Bond film *Licence to Kill*, the actor always tries to bring a certain degree of humanity to his performance in hopes of striking a responsive chord with his audience.

"I approach my characters in the same way and try to do as much research on them as I can," Davi explains. "With *Licence to*

Kill Sanchez is Colombian so I needed a Colombian accent, something subtle but at the same time noticeable enough for people to identify. I also had to justify the actions of the character. You can't play it totally bad. A lot of people who saw the Bond film said, 'I like that guy. I know I shouldn't, but there's just something about him that's honourable.'

"All of this, of course, is within the context of a Bond film. Even though **Licence to Kill** tries to tell a more realistic story it is still larger-than-life, so, as a result, you're not investing in the human condition. With **Profiler** the stories do just that. I remember a speech that President John F Kennedy gave in which he said, 'Power corrupts, poetry cleanses.' Bailey takes the power of the FBI and uses the poetry of humanity to provide a sense of compassion.

"So everything starts with the researching of the character to get as much information as you can that will help you play out the person's life. You need to understand how he thinks and how he perceives the world. By doing this you're able to paint a realistic picture of your character for the audience."

Success

When **Profiler** first premiered on NBC it was given a cool reception by the critics. Some felt that the programme was a pale copy of the 1991 film **Silence of the Lambs** while others branded it a poor imitation of Fox Television's much hyped **Millennium**. As the weeks passed, however, the series slowly began to gain popularity and, on occasion, it surpassed **Millennium** in the ratings. The programme is now an important part of the network's Saturday night line-up along with **Dark Skies** and **The Pretender**. To what does Davi attribute this sudden turnaround?

"First off, the show has a feature film quality to it and is beautifully produced by Ian Sander and Kim Moses. Secondly, we have a female lead and a male lead, myself, along with an ensemble of characters, all of whom are going to be explored in and out of various situations. With **Millennium** it's pretty much a one-hander.

"I also feel that the humanity of our show comes through along with its sense of darkness," continues the actor. "Besides sometimes scaring the crap out of you, there might be an instance when you might be moved to tears. So there's an element of compassion with **Profiler** that separates it from **Millennium**. Where the lead character in **Millennium** is a bit stoic, even in Bailey's most stoic moments there's a definite sense of humanity that comes through as well as the great sensitivity in Ally's character."



The feelings Malone has towards Sam are stronger than she realizes

nium is a bit stoic, even in Bailey's most stoic moments there's a definite sense of humanity that comes through as well as the great sensitivity in Ally's character."

Opera

Born in Astoria, New York, and raised in a blue-collar family on Long Island, the actor grew up with an appreciation of music and voice as well as sports. As is the case with most children, Davi aspired to be a number of things including a football player, doctor and lawyer. While singing in a school locker room in eighth grade he was overheard by a nun who urged Davi's mother to enter her son in competitions. He won statewide opera contests, went to

Italy to study with opera great Tito Gobbi in Florence and at 19 made his debut with the Long Island Lyric Opera.

Davi attended Hofstra University in Hempstead, New York but left to work in New York City shortly before finishing his degree. Once there he wasted no time in pursuing acting work while studying with Stella Adler and at The Actors Studio under Lee Strasberg. The actor had worked on over 80 stage productions before travelling to California to make his motion picture debut opposite legendary actor/singer Frank Sinatra in the 1978 film **Contract on Cherry Street**. It is an experience he recalls with great enthusiasm. "When you're doing a play there's a certain energy that is shared between you and



Says Davi: "The show has a feature film quality to it"

the audience, but that first film experience I had with Frank Sinatra was a thrill of a different kind. The adrenaline rush that comes from doing a live performance is terrific but I really love the subtlety and expressiveness that comes from working on a film. It's a medium that allows you to open up other parts of your soul and expose them to your audience."

Point of View

After the television movie was completed Davi remained in Los Angeles and appeared in the mini-series **From Here to Eternity**. Along with such feature films as **Goonies**, **Die Hard**, **Predator II**, **Cops** and **Robberson**, Christopher Columbus: **The Discovery** and **Showgirls**, he has appeared on television in series such as **LA Law**, **Hill Street Blues** and **Wiseguy**. He is most proud of his work in the mini-series **Terrorist on Trial: United States vs Salim Ajami** in which he played a Palestinian kidnapped by the United States to stand trial for acts of terrorism.

"Like in **Licence to Kill** where the Colombians thought I was a Colombian, my work on this film had Arabs thinking I was Arabian," says Davi. "It was a terrific challenge to present the point of view of a character that is, when you say terrorist, so

stereotyped in the minds of the American public and other peoples of the world.

"I'm an Italian-American and I only knew of the Israeli conflict from the pages of the newspaper. It wasn't until I began talking with the Israeli Council as well as with Palestinians and members of the Palestine Liberation Organization that I truly began to understand what these people are experiencing. I remember being at a function and having people come up to me and saying, 'You made us understand something about these people that we didn't before.' It wasn't so much that they didn't understand what was going on but that they appreciated another point of view. It was

really the first time on American television that the Arab sensibility was portrayed or given some kind of voice."

Also in...

Along with **Profiler**, Davi can also be seen in four upcoming films: **Dogfighters**, **For Which He Stands**, **An Occasional Hell** and **Bad Pack**. The love that Davi has for acting is obvious in the passionate way he talks about his work. He is grateful for the appreciation that is expressed by the public and his peers when it comes to his work and tries his best to repay such compliments with an honest performance.

"Acting is a wonderful way to express various facets of your psyche and your soul and to discover and interpret the truth within the boundaries of your character and the human condition. It's even more rewarding when you do a movie or a television show that either moves people or provides them with a greater understanding of a certain situation. All these things are at the core of why we as actors do what we do. The perks are getting a new car every once in a while or in some instances people get planes," the actor laughs. "Basically, acting is all about getting the chance to express the human condition and the poetry of life, whether its verses are romantic or gritty."

Steven Eramo



Sam and Malone, a constant team

SUBSCRIPTIONS

WHY YOU SHOULD SUBSCRIBE:

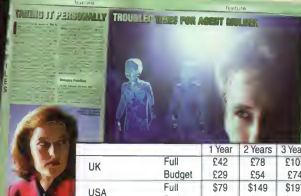
- ★ You'll never miss an issue
- ★ Each issue is delivered to your home for free!
- ★ Because we send the magazines from the printers you will receive your copy before most newsagents
- ★ You save between 10% and 25% off the current cover prices — the longer the subscription the bigger the saving
- ★ You are safeguarded against any future price increases for the life of the subscription



Catch up with all your favourite TV programmes in TV Zone, the acclaimed magazine of cult TV — now in its eighth year. Each issue includes star interviews, in-depth episode guides, reviews, the latest news and a fantasy flashback to a classic series.



Save up to 25%



A full subscription comprises of 12 monthly issues and four Specials each year. For those readers on a tight budget we have budget subscriptions which exclude Specials.

		1 Year	2 Years	3 Years
UK	Full Budget	£42	£78	£105
	Budget	£29	£54	£74
USA	Full Budget	\$79	\$149	\$197
	Budget	\$53	\$99	\$134
Europe Airmail & Rest of World Surface	Full Budget	£50	£93	£128
	Budget	£35	£65	£90
Rest of World Airmail	Full Budget	£61	£117	£171
	Budget	£44	£85	£125



CULT TIMES is published monthly priced £2.20 / US \$4.50. Single issues are available at cover price plus 80p / US \$2.

Your complete telefantasy guide! CULT TIMES features big-name interviews, exciting features and the latest news. Plus there's a comprehensive terrestrial, satellite and cable listings guide to telefantasy TV for the month.



	1 Year	2 Years	3 Years
UK	£23	£44	£59
USA	\$49	\$89	\$130
Europe Airmail & Rest of World Surface	£28	£54	£75
Rest of World Airmail	£40	£78	£114



STARBURST is published monthly priced £2.75 / US \$4.99 with four quarterly special issues priced £3.99 / US \$7.99. A full subscription comprises of 12 monthly issues and four Specials each year. For those readers on a tight budget we have budget subscriptions which exclude Specials.

STARBURST is the premier magazine of Science Fiction entertainment. Since 1977, STARBURST has been the ultimate guide to the Sci-Fi genre, with coverage of every Sci-Fi venture, from Star Wars and Star Trek to Batman, Babylon 5, Judge Dredd and Doctor Who.



		1 Year	2 Years	3 Years
UK	Full Budget	£44	£80	£110
	Budget	£29	£54	£74
USA	Full Budget	\$75	\$145	\$199
	Budget	\$49	\$95	\$135
Europe Airmail & Rest of World Surface	Full Budget	£50	£94	£129
	Budget	£34	£64	£89
Rest of World Airmail	Full Budget	£67	£127	£186
	Budget	£46	£88	£128



SHIVERS is published monthly. Regular price £2.95 / US \$5.99. Bumper issues are published twice a year priced £3.50 / US \$6.99.

Single issues of all our magazines are available at cover price plus 80p / US \$2 (Overseas £1 surface / £1.50 airmail).

SHIVERS provides a wide-ranging guide to the world of Horror with everything from the spine tingling The X-Files to big budget movies such as Interview with the Vampire and classics like Dracula and The House that Dripped Blood.



		1 Year	2 Years	3 Years
UK	Full Budget	£32	£60	£82
	Budget	£22	£42	£58
USA	Full Budget	\$66	\$120	\$166
	Budget	\$44	\$84	\$114
Europe Airmail & Rest of World Surface	Full Budget	£36	£67	£93
	Budget	£26	£49	£67
Rest of World Airmail	Full Budget	£47	£89	£129
	Budget	£32	£61	£85

MAGAZINE	Number of years	Full Budget	Rest of World Airmail	Rest of World Surface	Price
TV ZONE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CULT TIMES	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
STARBURST	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
SHIVERS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

I enclose a cheque / PO payable to Visual Imagination Limited. TOTAL

Or charge my Visa / Mastercard this amount. Card Expiry date

Signature for card payments

I would like to take advantage of a subscription to the magazines indicated

Name:

Address:

Postcode / Zipcode:

Send completed form (or letter) to: Subscriptions, Visual Imagination Limited, PO Box 371, London, SW14 6LL, UK. For USA and Canada: Subscriptions, Visual Imagination Limited, PO Box 158, Menomville, NY 11949, USA.